MAXIMUMROCKNROLL #163 DEC'96 $2

THE ZEROS

THE OLD

THE LAST SONS OF KRYPTON

THE NEW

AND LOTS INBETWEEN

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Sour-is Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#162/Nov '96. The Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--L.A. '77"

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

SUBSCRIPTIONS:
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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Back issues 88, 100 Pt 1 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 117, 120-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157-163 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

NEW AD DUE DATES

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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Phone (415)648-3561
Fax (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM formats.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to be political or about "heavy" social issues - we would appreciate a bit of humor, as well. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von

CFMU	Hamilton, ON
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100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDIC	Grinelle, IA
88.5FM	call station
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

DEVOID OF FAITH-Necklace Of Thorns-EP	Y-PSEUDO YOUTH-EP
SPAZZ/MONSTER X-split EP	ASSFORT-P.K.O.-EP
IN/HUMANITY-The Nutty Anti-Christ-LP	HELLNATION/C.F.D.L.-split TP
FLEAS & LICE-Global Destruction-LP	UTTER BASTARD-Beer Picnic-EP
DEAD AND GONE/GAIA-split EP	STAPLED SHUT/LACK OF INTEREST-split EP

ROB COONS

ASSFORT-P.K.O.-EP/ELDOPA-Skinless-EP	FAILURE FACE/E.B.S.-split LP
HELLNATION-CD/OI POLLOI-LP	HELLNATION-C.F.D.L.-split EP
SCARED OF CHAKA-LP/Y-EP	SPAZZ/MONSTER X-split EP
UTTER BASTARD-Beer Picnic-EP	YOUR MOTHER-Sometimes Jones...-EP
V/A-Network Of Friends-CD	V/A-No Royalties-LP

DR. DANTE

STEVE MCQUEENS-Got A Mission-EP	BASEBALL FURIES-Greatest RnR Band Ever-EP
GUITAR WOLF-both 7"s	CANDY SNATCHERS-Gold Digger-5"
SONIC DOLLS-Boys Night Out-LP	SPIDER BABIES-Web Of Hate-LP
WOLDEBEESTS-Instrumental Hits-EP	PHANTOM RATS-Shake Shake Shake-10"
FABULOUS MACH KUNG-FU-Spicy Drum-45	V/A-Garage DuPort-EP

LALI DONOVAN

X-RAYS-Double Godzilla-LP	SPIDER BABIES-Web Of Hate-LP
BASEBALL FURIES-Greatest RnR Band Ever-EP	CRUMBS-Shakespeare-45
CANDY SNATCHERS-Gold Digger-5"	V/A-Tales From Estrus Vol 3-EP
PHANTOM RATS-Shake Shake Shake-10"	THE HECTICS-Come Booze Down-EP
STEVE MCQUEENS-Got A Mission-EP	SCARED OF CHAKA-Masonic Youth-LP

KARIN GEMBUS

HI-FIVES-It's Up To You-EP	TOE-TO-TOE-Live-EP
DEAD AND GONE/GAIA-split EP	ASSFORT-P.K.O.-EP/EL DOPA-EP
D'ROTZBOUWEN-EP	V/A-Raise The Flag-EP
J CHURCH-Racked-EP	THE HECTICS-Come Booze Down With-EP
IN/HUMANITY-The Nutty Anti-Christ-LP	HOT WATER MUSIC-You Can Take The Boy...-EP

JEFF HEERMANN

SIN ALLEY-Detroit 442-EP	NEW GIRL ART TREND BAND-New Story-EP
SPIDER BABIES-Web Of Hate-LP	THE MODS-22 Months-CD
GUITAR WOLF-The Wild Guitar-45	STEVE MCQUEENS-Got A Mission-EP
X-RAYS-Double Godzilla-LP	VILETONES-A Taste Of Honey-CD
GUITAR WOLF-Missile Me-45	CANDY SNATCHERS-Gold Digger-5"

CAROLYN KEDDY

GUITAR WOLF-both 7"s/BAM BAMS-EP	X-RAYS-Double Godzilla-LP/CRUMBS-45
VAGEENAS-Here Are The....-10"	LOS ASS-DRAGGERS-Abby Roadkill-LP
THE HECTICS-Come Booze With...-EP	BASEBALL FURIES-Greatest RnR Band Ever-EP
ASHLEY VON HURTER & HATERS-EP	SCREAM BLOODY MARYS/C. SNATCHERS-split EP
REVELATORS-EP/BANTAM ROOSTER-EP	STEVE MCQUEENS-Got A Mission-EP

RAY LUJAN

DIGGER-Powerbait-LP/OPPRESSED-LP	USHER BOYS-Dead Girls-45
TULLYCRAFT-Josie-45/JUNIPER-CD	LIMECELL-CD/INFOMANIA-CD
EMORY SWANK-Center City-45	J CHURCH-Racked-EP
HAULIN' ASS-Ain't Nothing-CD	V/A-Shreds Vol 3-CD
PLAYMATES/MORE FUN-split EP	CIGARETTE MAN-Hiding-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

ASSFORT-P.K.O.-EP/HELLNATION-CD
BLEED-True Colors Running-EP
DEVOID OF FAITH-Necklace Of Thorns-EP
ENEMY SOIL-War Parade-EP
SPAZZ/MONSTER X-split EP
LOS ASS-DRAGGERS-Abby Roadkill-LP
V/A-No Royalties-LP/øOPSTAND-EP
ELDOPA-Skinless-EP/UTTER BASTARD-EP
FUCKFACE-Don't Hate Us-EP
TOE-TO-TOE-Live-EP/IN/HUMANITY-LP

ALLAN MCNAUGHTON

THIRD SEX-Card Carryin-CD
YOUR MOTHER-Scott Jones-EP
YOUNG PIONEERS-Employers Blacklist-EP
THE OPPRESSED-Music For Hooligans-LP
FUCKFACE-Don't Hate Us-EP
EX CATHEDRA-Tartan Material-CD
DEAD AND GONE/GAIA-split EP
ELDOPA-Skinless-EP
SCARED OF CHAKA-Masonic Youth-LP
BOLLWEEVILS-Weevel Live-LP

SMELLY MUSTAFA

DEVOID OF FAITH-Necklace Of Thorns-EP
FUCKFACE-Don't Hate Us-EP
BIMBO TOOLSHED-Drag Racer-EP
SCREAM BLOODY MARYS/C. SNATCHERS-split EP
CRANK-Cranked-EP
CANDY SNATCHERS-Gold Digger-5"
ELDOPA-Skinless-EP
SPAZZ/MONSTER X-split EP
HELLNATION/C.F.D.L.-split TP
SCARED OF CHAKA-Masonic Youth-LP

BRUCE ROEHRS

SIDE BURNS-All Skinhead Cons-EP
LOS ASS-DRAGGERS-Abby Roadkill-LP
THE BRISTLES-This Bomb's For You-45
GREY SPIKES-Thunderation-EP
ONYAS-Live For Rejection-EP
LIMECELL-CD/TOE-TO-TOE-Live-EP
BLANKS 77-Killer Blanks-LP
CANDY SNATCHERS-Gold Digger-5"
GUZZLERS-Supersonic Wankers-CD
THE OPPRESSED-Music For Hooligans-CD

KEN SANDERSON

IN/HUMANITY-The Nutty Anti-Christ-LP
SCARED OF CHAKA-Masonic Youth-LP
SPAZZ/MONSTER X-split EP
DEAD AND GONE/GAIA-split EP/ELDOPA-EP
Y-EP/ABUSE-EP/V/A-Transcendency-3xEP
DEVOID OF FAITH-Necklace Of Thorns-EP
JATESAHA/HARDCORES-split EP
ENEMY SOIL-EP/ASSFORT-EP
FUCKFACE-Don't Hate Us-EP
TOE-TO-TOE-EP/people & country of Australia

JON VON

PHANTOM RATS-Shake Shake Shake-EP
ONYAS-Live For Rejection-EP
SPIDER BABIES-Web Of Hate-LP
VAGEENAS-Here Are...-10"/CRUSADERS-10"
GUITAR WOLF-Wild Guitar-45
THE CRUMBS-Shakespeare-EP/GUZZLERS-CD
SCARED OF CHAKA-Masonic Youth-LP
FUN FUN ATTITUDE-Don't Say Goodbye-EP
CANDY SNATCHERS-Gold Digger-5"
PLAYMATES/MORE FUN-split EP

TIM YOHANNAN

SONIC DOLLS-Boys Night Out-LP
SCREAM BLOODY MARYS/C. SNATCHERS-split EP
BLANKS 77-Killer Blanks-LP
VAGEENAS-Here Are The....-10"
X-RAYS-LP/ASS-DRAGGERS-LP
V/A-Transcending-3xEP/V/A-Raise The Flag-EP
STEVE MCQUEENS-Got A Mission-EP
SWINDLE-Noisy Tunes-EP
GUITAR WOLF-Missile Me-45
ASHLEY VON HURTER & HATERS-EP

REMA YOUNG

GUZZLERS-Supersonic Wankers-CD
LIMECELL-CD
SCREAM BLOODY MARYS/C. SNATCHERS-split EP
BASEBALL FURIES-Greatest RnR Band Ever-EP
X-RAYS-Double Godzilla-LP
ONYAS-Live For Rejection-EP
LOS ASS-DRAGGERS-Abby Roadkill-LP
TRIGGER HAPPY BAND-EP
SPIDER BABIES-Web Of Hate-LP
STEVE MCQUEENS-Got A Mission-EP

ZINE SHITWORKERS

Matt Average
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Trent Reinsmith
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Generic Nathanson
Dave The Spazz
Blake Blank & Matt
Nervous Tommy & Igor
Steve Funderberg
Rev Norb
John Kohut
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Ted Rall
Bev Elliott
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Dave MDC
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GG ALLIN:Highest Power CS (Sick Killer!!! r.i.p.) $10
RUSSIA BOMBS FINLAND Comp (KAAOS,TK,013, BASTARDS,SEKUNDA,RIISTETYT etc 82 HC) CD $16
NECROSE:37-Song EP (Rare Brazil Crust) $7
NEVER MIND THE BOLLOCKS IN 1994 Comp (TERVEET KÄDET,UNBORN-SF,THE BRATS, HYBRID CHILDREN,GOREDOCTORE & GND.All unreleased songs,brilliant killer punk/HC) LP $13 / CD $15
MASSKONTROLL:Recycle Or Die EP (OOP Rare Crust) $5
HIATUS:Fashioned Shit CD (MEGACRUST!!!) $15
RATTUS:Here Comes Death CD (24-song attack) $16
ASOCIAL:Total Asocial CD (Cult Swede Crust) $16
HEALTH HAZARD:Nightmare EP (9-song,Crust) $6
MOB 47:Garantered CD (82-songs,Swe Crust) $16
LAMA:Lame CD (82 HC Classic!!!) $15
DOOM / E.O.M.:Doomed EP (Aarrgghh!!!) $6
DOOM:Fuck Peaceville CD (37-songs) $14
KURO:1983-1986 CD (Jap Crust Gods) $18
HYLKIÖ / BATTLE OF DISARM:Split EP $7
CRIPPLED YOUTH:Sexist Society EP (Ultracrust) $6
BATTLE OF DISARM/SUBCAOS:Split EP (+ Patch) $6
DISCLOSE / C.B.U.:War EP (MEGACRUST!!!) $7
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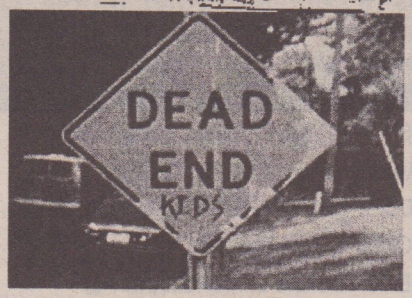

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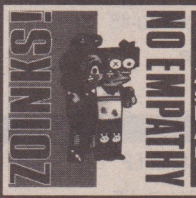

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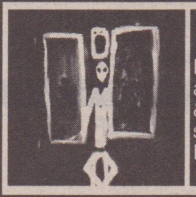

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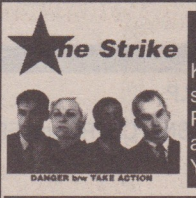

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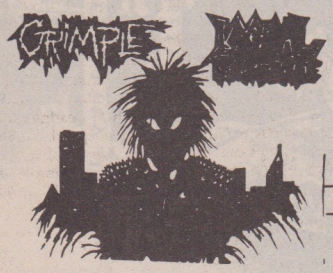

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FILE UNDER MUTANT POP

I'm not gonna say another word about **THE AUTOMATICS** CD, at least for now, other than the fact that it costs $10 postpaid, it's great, and you need a copy. Fair enough?

What I am gonna tell you about is the new fodder, stuff like the hot new one from **UNDERHAND**, a far fucking out, powerful, smart poppy punk band that features Arne from **ZOINKS!**, Matt from **SAKÉ**, and Christian from **SANDBOX BULLY**. This is their third record and it features four, count 'em four, wunnerful, wunnerful cuts. One of the greatest bands in indieland, and that's no bull.

MP-14
UNDERHAND
"Connections"
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Wanna slander Tim Yo??? Email me at MutantPop@aol.com

And I do reckon there's a **MORAL CRUX** record that you be needin'. I'm talking about the hot new EP called "Victim of Hype." Sort of an ironic title for a Mutant Pop release, eh? (tee hee) Anyhow, James X. and the boys worked double overtime on this one and came up with their catchiest, hottest, best produced, best sounding slab o' tuneage in their long and illustrious career. The wax is in my hands, it's marveloso—sorta salmon orange opaque stuff for the first 500, if you're a vinyl nerd it's worth $3 for the plastic alone. And when you play it—oh, my my, you're gonna fall in love.

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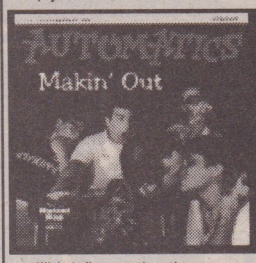
MP-12 **MORAL CRUX**
"Victim of Hype"

Let's not forget the hot new HIT SINGLE from **THE AUTOMATICS** either! I speak, of course, of the new "Makin' Out" record. Four songs, so wonderful that you might actually play it more than once. I don't need to waste much air plugging these guys, you're already on the case unless you've plum run out of clues and are simply clueless. Minimalistic and original and catchy, a-men.



MP-17
The AUTOMATICS
"Makin' Out"
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I'll briefly mention the new ones by **AFTER SCHOOL SPECIAL** and **SICKO**, too. Not sure if they'll be ready to go by the time this ad runs, order them or not. ***ALL MUTANT POP EPS ARE JUST $3.00 POSTPAID, WHICH IS THE GREATEST BARGAIN OF THIS OR ANY GENERATION, SO BUY 'EM ALL, OKAY?***

Thanks for your continued support! —*T. Chandler*

MP-501 THE AUTOMATICS self-titled CD $10.00 postpaid and you need it!

Mutant Pop Records

*MP-18 SICKO "Tea Three" < Oh, incidentally I have a Sicko record!!!
*MP-17 THE AUTOMATICS "Makin' Out" < Big hits, coolest PS of the lot
*MP-16 AFTER SCHOOL SPECIAL "Wrong" < Kicks some ass, brudduh!
*MP-14 UNDERHAND "Connections" < poppy punk w/brains
MP-13 THE AUTOMATICS "10 Golden Greats!" < buy it!
*MP-12 MORAL CRUX "Victim of Hype" < their finest!
MP-11 BUGLITE "Sorry to Disappoint You" < Mikey likes it
MP-10 JCCC "Victoria's Secret Sauce" < My hardest orig.
MP-09 SCRATCH BONGOWAX "Dogpile on Liz" < goofy stuff
MP-08 CONNIE DUNGS "I Hate This Town!" < Kentucky snot pop
MP-07 UNDERHAND "Under a Glass" < Terrific tracks a la ZOINKS!
MP-06 EVERREADY "County Transit System"< Brian cranks 'em out
MP-05 THE AUTOMATICS "All the Kids..." < their debut EP
MP-04 STINK "I Don't Want Anything That You've Got" < rocks!
MP-03 BORIS is still waiting for the great one's tampering...
MP-02 ROUND NINE self-titled EP < sounds like FIFTEEN, I reckon...
MP-01 UNDERHAND "Desire" < the record that launched the label...
MP-703 THE PULLOUTS "A Lot of Power Tool..." < hot, fast, ultrapop
MP-702 JCCC "Punk Explosion!" reissue < Chris thinks this is best
MP-701 EVERREADY "Kalifornia" reissue < And this one is moddest

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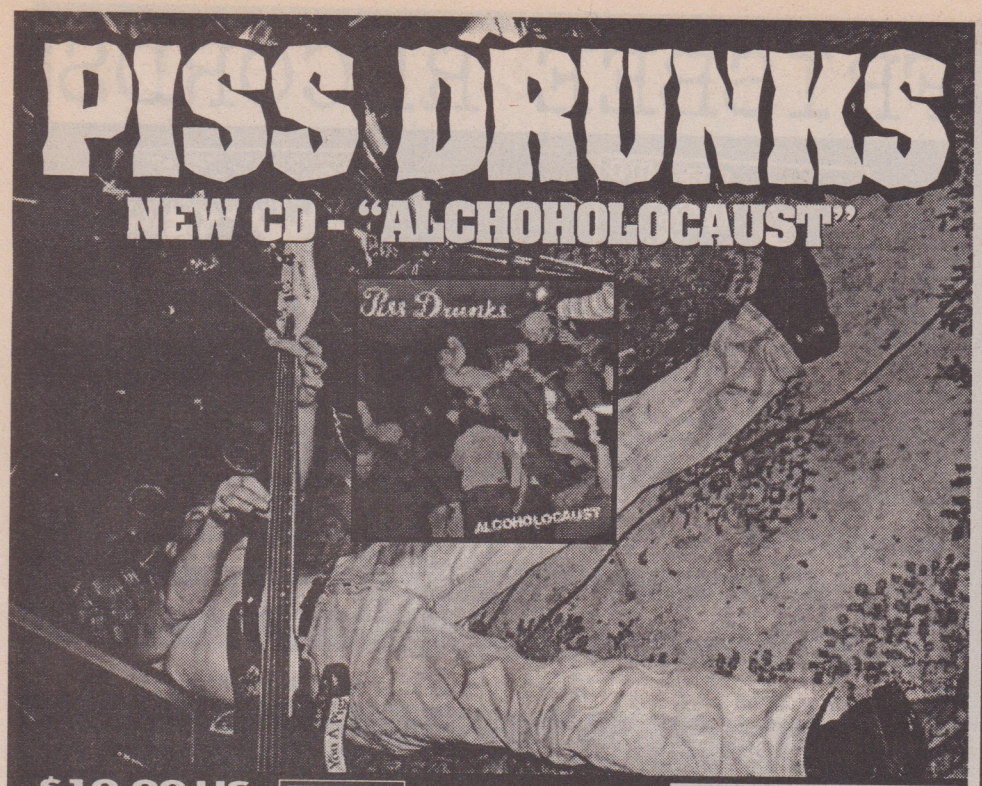

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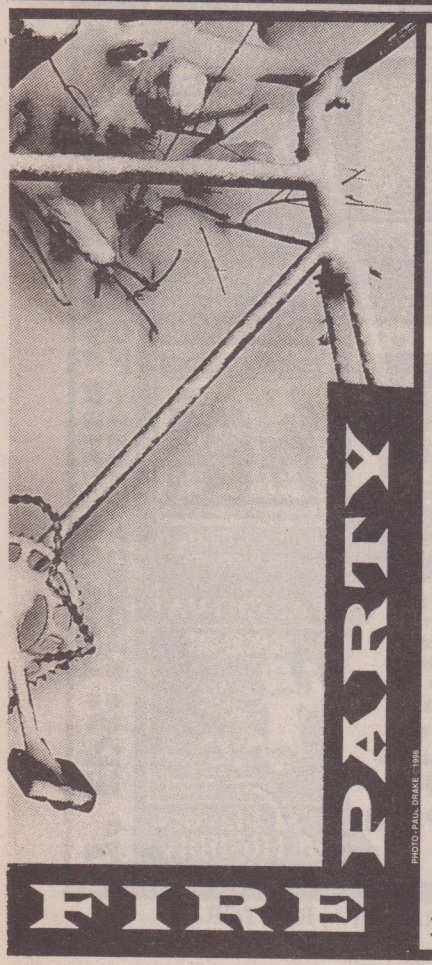

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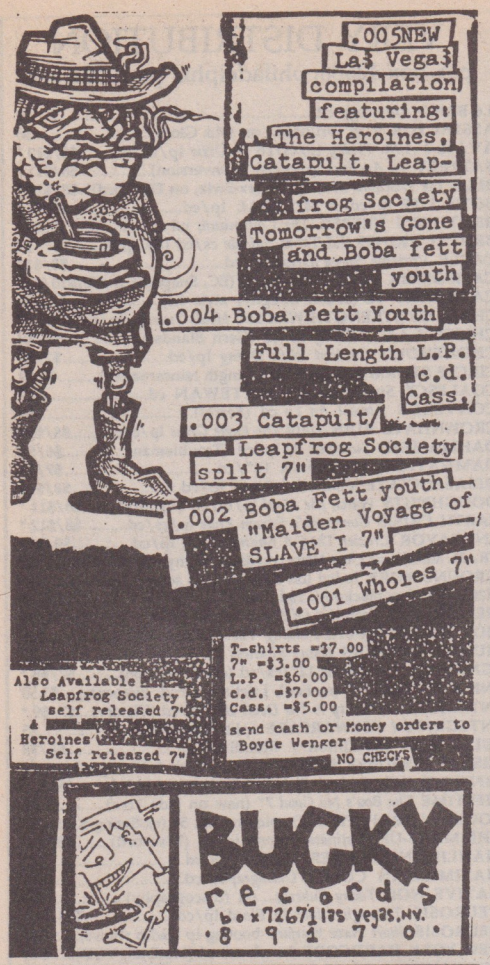

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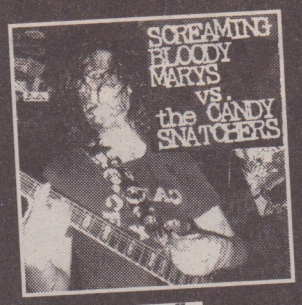

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dark boy

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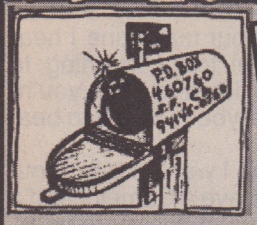


A

MRR,

Re: issue 160 - Russia scene report.

Ooh! International racists! How chic! Someone ought to let Space Cadet and his band of merry men know that their "white-power" cage liners got that four-sword symbol all wrong. It's supposed to cross *under* at the handle and *over* at the point. It's supposed to (in some testosterone way) display a united, unbreakable union, but the way they drew it, the whole thing would collapse if you tried to lift it! Oh well, if that was the height of their ignorance, I'd say "so what?" But unfortunately, they're swimming in cesspools of idiocy and so I just wanted to expose *yet one more thing* that these fools *have got all wrong.*

W. Goldberg

P.S. The first time I came across that symbol was while reading a book about the Moors - a strong willed bunch of folks that also thought themselves "united + unbreakable"... and who were *black!* Someone should tell Cadet.

B

Dear MRR etc.,

This is a response to Francis Farmer's response to what Dave from Pittsburgh had to say about Edie's.

We shouldn't tolerate racists because they are dumb shitheads & they, more importantly, are class dividers. Dave didn't call for a burning of Edie's racist stock, he simply called for a boycott. Though I think a figgity-fat bonfire, followed by a cop flogging, would send a much stronger message to the droolers out in NBC land. Resistance Record's product is generally more insidious than Sear's sheet selection.

Evidently, Greg Edie is Pittsburgh's exclusive outlet for independent music. Greg can be more discriminating about his stock than a Sam Goody (Goody Got It!) manager. I do agree that some Nazi "oi!" packs a pretty mean musical punch but so do a lot of non-fascist oi! bands. Fuck that Nazi flimflam!

It's time to educate yourself Francis. Free speech is reserved for voiceless idiots. Anybody that believes that free speech is a basic American right is seriously fucked in the head. I hate to point out every liberal's sacred cow (there are tons of political prisoners! !), but Mumia Abu-Jamal spoke out against the system & look where he is - on Death Row! !

Finally, whose freedom are you talking about you shithead! ! My freedom. I have no freedom. I never had any freedom. My story is the same (basically) as everyone else's. Boozwah "education", nationalistic indoctrination, etc. I'm free to choose 3 different options: 1) starvation 2)wage slavery 3)or go to college to get my food stamp so I can manage Sam Goody!

Fuck that shit. I'd much rather try to destroy gov't and all that shit so that future generations can experience freedom and the realization of their humanity. If a few Nazi skulls get boo-yaa'd along the way, so be it. Sincerely,

Mike/ Berkeley, CA

P.S. It was nice to see that you object to Political Correctness. Critical thought must begin somewhere!

a

Dear MRR,

I couldn't help but chuckle at Eric's review of the "Trouble on the Terraces" compilation LP. I think Eric made a whopper of a mistake and I'm sure the Cockney Rejects would most probably want to kick his arse for trying to say they were Chelsea fans. The Rejects were West Ham fans through and through, you can't miss that if you look at their LP's. In fact, several of them were (and most probably still are) involved in the notorious West Ham Firm, the ICF - The Inter City Firm. Fucking hell, they'd be well pissed off as being passed off a fakin' Chelsea. Oops!

Onto other things, I wrote a letter ages ago about oi under the name of Thieving Gypsy Bastard which sparked off quite a response. Some NJ skin tried to say I was some suburban freak. Excuse my ignorance of American class structure but I presume he meant I was middle class or a "rich kid"? Well dumbo NJ skin try and find out what a gypsy is OK cos I am one, we're the fucking underclass mate OK.

Some other wanker from an oi zine said that some of the early punk bands were guilty of playing with Skrewdriver and therefore could be classed as being Nazi friendly. This is complete bollocks as it's on record that Ian Stuart of Skrewdriver said again and again that he wasn't into the National Front or Nazi politics. Sure he may have personally held those views but publicly he denounced those ideas hence them playing with punk bands in the early years. Stuart became a full on Nazi when his punk career did not make him a star.

I denounced the Business and MAD but I take that back, I do apologize about that error though it's taken them a long time to gig in the UK and come out fully against the Nazi boneheads. The Nazi boneheads now see the Business as enemies and attacked one of their shows in London recently. A total riot inside the venue occurred. They do play a lot of anti Nazi gigs on the European mainland which is good to see but needs to be done more here.

One other letter commented on Close Shave. Well here's the proof on their Nazi associations - they have played many a Blood + Honour event like the 1990's St. George's Day gig in Newcastle with Skrewdriver, Brutal Attack, Skullhead, Squadron, Battlezone and English Rose. All Nazi bands - I think that is proof enough.

You may think I've been nit picking but with Helen of Oi adverts in MRR I thought I contravened your anti racist stance and I felt I should point it out. My problem with Helen of Oi was that they were sitting on the fence but they did release Close Shave but as I pointed out they were on the end of some rough treatment by Combat 18. There's been an even bigger split within the Nazi ranks with Blood + Honor being taken of by Combat 18 and Squadron and English Rose leaving B + H and going up with the US's Resistance.

Combat 18 now control a large slice of the UK Nazi music scene as well as the political sphere. Oi bands that openly oppose them are few and far between but I'd say the most vocal are the Oppressed who will be playing a big Anti Fascist Action benefit in London next weekend. They totally deserve respect, they are taking the Nazis head on. More power to them I say.

OK one last point - you've had a classified in several issues now from Merle Allin. On his video list there's Skrewdriver, Brutal Attack, Bound For Glory, and No Remorse. Surely this classified shouldn't be allowed?

OK time to go.

The nit picking Thieving Gypsy Bastard

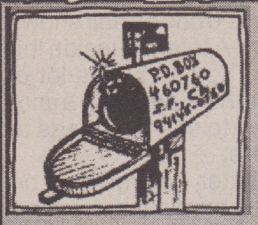
d

MRR -

I just picked up issue #160. Flipping through the interview section I see the Mormons interview. Not only is every word twisted to enrich their ever growing egos, but it goes against everything I thought you (MRR staff) stood for.

Much to my chagrin, I have foolishly been in attendance at 3 Mormons shows for the sole purpose of seeing other bands on the bill. Not only was I physically assaulted but dragged on stage once and taunted + spat on. On one occasion maced by the guitarist. A friend of mine was hit in the head by a crutch thrown off stage by their tall + grotesquely skinny singer.

This band is nothing but detrimental to a now thriving Cleveland punk



scene. Please do not support this poor excuse for a punk band in any way. Thanks for your time,
Tommy Skank

Dear Bev Elliot,

It seems like my last letter caused quite a reaction. I must say, that letter was a highly inarticulate piece of writing that I scribbled down on the piece of paper that that I'd written down my zine stats on and was a spur of the moment thing after reading about the Stains for the hundredth time, but it had to be said all the same. A few people around the country who are involved in the punk scene commented and agreed on the piece. 18 year old Jim Hart from Bristol who does a zine, zine distro and is starting up a record label (he got burned out on putting on gigs at the age of 16) calls you a "name dropper" Bev and looking at your last column I'd probably agree, but then I just think, "Who the fuck is 'Steve Arrogant' anyway?", who cares?

As far as being "ageist" goes, well maybe I am, meaning that I want to see young kids getting up there for the first time and making a noise, I don't want to see a bunch of highly competent old has beens playing pathetic 'pop-punk' tunes, they don't interest or inspire me at all. At 20 I'm hardly that young either, it's not to say that I don't listen to music made by "older" people, take for example Edwinletcher from L.A. (if you're going to name check someone, mention somebody who has an interesting history in perversive subcultural musical exploits, not some asshole with a joke for a name and probably a haircut to match), at 41 he's producing some of his best work ever, but it's taken some of the youthful influences of his band mates in Pole Position (17 and 19 to be exact) to inspire him in such a way. There is something that the youth have that only the youth have, one would imagine the only way to have this "feeling" is to be young, I don't see any other way of going about it. Old people/bands just do not speak to me in the same way as kids making music do. Having said that, probably the only consistent band that I regularly go and see in London is Billy Childish and his Headcoats, but...

Contrary to what you said Bev, no, everyone did not go and see the Sex Pistols, who are the Sex Pistols, I've forgotten? That stuff is so incredibly far removed from what myself and others are doing in our immediate context that I can't even be bothered to work up any emotion about it at all, I have other more important things to worry about.

I believe in a sound of youth, made by the youth, for the youth. If so called 'punk rock' is synonymous with youth rebellion then it's those kids who are grabbing hold of their guitars for the first time, screaming into a microphone and making a noise that truly matter, anything else is just music, but I like music also. In relation to our band Savage Malignant, it is the real 'kids' who dig what we do, in fact many old jaded fucks don't understand it, don't want to, but that's ok because we're not trying to speak to them. An actual example of this would be when we played with the Oblivians in L.A.: the infamous "Invisible-men's groupies", who are actually just a bunch of high school girls, all wanted to get a tape from us and find out what these two kids from England were doing up on their stage on borrowed equipment, the 'older' Oblivians crowd had dispersed and was hanging outside the building waiting for the 'cool' band to play.

Look at the interview with Apocalypse Babies in the same issue of MRR as your response (#160) and it becomes apparent that they are totally clueless and humourless (the receding hairlines aren't becoming of them either). Apparently their music is "punky", what, kinda like the Sex Pistols? That's punk rock, right? All the bands you mention Bev are purveyors of a supposed 'punk' sound and even though you claim punk to be an attitude and 'what's inside you', you still equate what is, punk, and therefore good or authentic with a designated style of music, a style that originally 'began' 20 years ago. Being 16 years younger than you Bev, I simply cannot, however hard I try, relate to the way you perceive 'punk rock' in '96, and that's unavoidable, I can't help when I was born, but I can try to help what's going on with the real youth underground to make sure we don't turn into a narrow minded bunch of jaded assholes before our time, and our time is very much now. Hopefully I'll see you at the next Savage Malignant, Toast, Cee Bee Beaumont, Fett, International Strikeforce... etc. etc. gig (ok, ok Tim, the scene report is being done!) Yours,
Ben Shrimpton/ 30 Eastbourne Ave./ Bath/ Avon/ BA1 6EU/ UK

Dear MRR,

I live in West Virginia, I hate MTV, and I hate racists. I really got into punk when I first heard Bad Religion. That was music I could actually stand and relate to.

One problem I have with punk being trendy is, well it's not, at least where I live. I mean, yeah, Green Day sucks, but when I read your magazine I hear about high school jocks listening to punk, here if you listen to punk you're the rebel who everybody wants to beat up.

Another thing I want to talk about is music stores. I have a Camelot and a Disc Jockey. Camelot has more punk, but you are going to call me a corporation-liking trendy punk, but I ain't going through two states to the nearest punk store (Knoxville, Tennessee.)

So what I'm saying, don't expect to see "punk" stuff. The only thing worth noting is a band called the Thumbs.

One question. How can someone around here get the information to start a d.i.y. store. I know two people (my cousin [not an actual punk, but likes good indie stuff] and his friend [like him]) that would. So, people in West Virginia reading this, who are also interested in opening a d.i.y. store, within 3 hours of Kopperston (instead of about 7-9) try it, assuming MRR gives me information.
Jon (Iggy, Slobber) Baldwin/ PO Box 113 Rt. 85/ Kopperston, WV 24854

Jon,

One idea is to start buying music through mail order, probably cheaper than Camelot anyway. Starting a small distro yourself, selling to friends and at shows, might be more practical than getting a store, paying rent, etc. Also trading tapes is easy and you can get a ton of good shit that way, it worked for me. Jeff M.

Dear MRR,

I noticed what I think may be a contradiction in one of your policies, or a mistake. In the classified section of issue #160 I read an ad for videos that mentioned something that bothered me. In the various ads provided by the same person some of the many bands mentioned were of a racist nature (Skrewdriver, Brutal Attack, No Remorse, and Bound For Glory were all listed). Merle Allin, the person soliciting the videos in question always provides MRR, issue after issue, with a large quantity of classified ads, and sometimes ads throughout the zine. I personally do not care if he sells these videos.

This brings me to another note I want to mention. If you sell racist and fascist bands material then you are supporting them, and that is wrong. If you sell material from a hardline, vegan, straight edge band that beats people up for not being either one of the two, or a band that sings about a left wing political view that you do not agree with then both of those examples are

deemed acceptable and it is supporting the scene. Another contradiction within our scene?

Back to the point, from what I understand MRR policy to be these racist bands are not to receive publicity from MRR. Is this correct or am I mistaken? And if this is correct then how did this get by MRR shitworkers? Also, has this been going on for a long period of time? Does this make MRR and those who buy the zine supporters of the white power hate and movements these bands stand for? I am just a concerned reader. Thank you for your time.
Matt O./ 1330 W 42nd St./ Norfolk, VA 23508

Dear Matt,

Thanks for pointing this out. Sometimes, especially with classifieds, things slip by us. How, you ask? Simply that so much stuff comes in that we ordinarily wouldn't catch everything, compounded by our attempts at decentralizing responsibilities here, which gives more people hands-on experience, but leaves more cracks for things to fall between. We'll see if we can tighten it up in the future. Tim

Dear MRR and readers,

I'm writing a letter, which I wish I didn't have to write, but here I am. Almost a year ago now in the classifieds section of MRR, I read an ad selling records. They were mostly old straight edge records and it said write for a full list. So I wrote to Bill Pate of Little Rock, asking for the list, and I told him about my zine and band.

He wrote back and was real nice. His list was amazing and he was keen to hear the band and get the zine. He said he was holding the records I wanted. So I send him my money, a zine and a tape. I showed the list to a few friends, who also ordered stuff. He told my friends that he had posted my stuff already.

As you would have guessed, it was lies! *All lies! ! !* We've all been ripped off. Now I'm not just going to sit back and take it. I'm going to whinge about it! ! ! He was just a con man and a thief. He lied to us and stole a lot of money. I'm sure we are only a few of the people around the world he stole money from. I don't know how we can ever get our money back, I don't think we will. But if you see his name, or someone from Little Rock selling records that seem to good to be true, they probably are. If you know Bill Pate let him know, that he has caused lots of people to lose faith in ordering records through the mail. Hardcore has always been good to me, not once have I been ripped off. How can we trust one another when people like this exist. He has made a lot of people really, really mad down here. If anybody can help, write to me.

Another link in the chain has been broken.
Dan Phelan/ PO Box 509/ Gladesville/ NSW 2111/ Australia

Maximum Rocknroll,

In your October issue, #161, you reviewed my zine, *Burnt Out*. My address was incorrectly printed. My correct address is 307 Cedar Ave. S. #4/ Minneapolis, MN 55454. Back issues, patches, and stickers are available. Thanks,
Jeremy Lindvig/ *Burnt Out*

Special Agent TK:

The first thing that I would like to say is that I'm *delighted* to see you take the time to explain your difference in opinions on the service. You hit it right on the nose by stating that there were some misconceptions (in issue 161).

One thing you mistook was my use of the word "punk". I don't recall ever saying, or implying for that matter, that I'm an authority figure in the punk scene. I only referred to you as "punk" because that's exactly how you refer to yourself. Tell me this, don't you think it sounds odd to hear somebody claim to support the punk scene while in the service with no reason for joining or any desire to get out early? You finally answered that in issue 161 and I thank you for clearing that question.

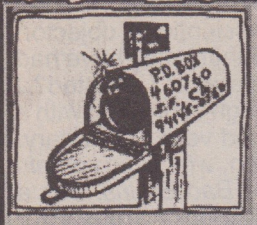
Let me state that I am scared of seeing this scene being torn apart, but I certainly don't see my last letter as a direct blow to the scene. I see it as my own opinion and I don't expect everyone to agree with me, but if we want to get anywhere, we have to speak our minds right?

I personally see better ways of *knowing the enemy* than working in a job that you yourself said is "relatively unimportant." You were way off the mark by thinking and stating that I sat on my ass while I was waiting to get out. I learned a lot of shit while waiting to be separated, but I could have found the same information as a civilian if I wanted. Can you take my word that I dug-up some pretty interesting stuff, or am I too *"ignorant"* to possibly know any more than what I have already stated?

Another thing that cracked me up was your theory on how I could join the service as a conscientious objector. Did it occur to you that I may have had a change in beliefs after I enlisted? I was fortunate enough to grow up with a dad who was in and very pro military. My record collection, *which did contain more than just the Bad Brains*, was a big part of my life. My fucking reason for mentioning that specific band was because of their *anti-violence stand* (and I do see a difference in defending yourself from fucking killing somebody). Once I woke up and realized what I was doing, I felt really fucking stupid for ignoring so many friends and bands that knew what they were talking about. *I let my fucking Dad intimidate me into the Army.* He went as far as to buy me books on the shit as well as trips to the recruiters' office, that was the foundation for my enlistment. And about being a CO, I went through all my training, which included (not that I'm proud of it) marksmanship honors and went to my unit before claiming CO. I would have liked to have been an ELS (entry level separation, less than 180 days) but I was past that point and getting my ass out was the bottom line. Your version of my story was a *little* off. And a question I have to ask you, because you say your an individual and think independent, is what you would do if your unit got deployed and you were told to pick up a gun (sorry, rifle) and do your part despite your job title? I know you've stated before that you wouldn't, but I know lots of guys in the service who say that their only there to get college money, (and I think it's great that you explained how that really works for the rest of the readers) and these guys swear that they will never use their guns. But as we know, situation dictates, and peer pressure doesn't help any either. I am not questioning your integrity, but does jail time not scare you? I know you know about federal stockades and I hope that you will stand your ground if a situation was to rise (I am glad to hear that you are getting out soon.)

I didn't mean to *insult* your intelligence with phone monitoring either. I was simply letting you and others know that even casual talk with friends and family can trigger sensors - and a lot of people don't know that. And about your *meaningless* job again, if your in such a small position and in enlisted rank, do you really think that your scaring bureaucrats anymore than me or anyone else?

What is this shit about Timothy McVeigh? Do you think (if he did it) that it was worth it despite the fact that so many died including children? I know you were using that to make a point but it sure sounds like you're pro-violence.



Fucking with the government is a great idea but risking life *is not.* And I'm all for a revolution, but not a bloody one. So you wont have to pass by on your way to the capitol and expect me to feel *left out. I do not see a positive image coming from bloodshed.*

Back to why people join, yeah I know that the service can do a lot for you (and I'm aware of your stand on enlisting) just as major labels can do a lot for bands, but they fuck you more than they help. How many people can go in with good intentions and not become lost and brainwashed? I would say very few. The way you speak in your column really scares me. I'm afraid, despite your open criticism of the military, that you are attracting people into it. I am also aware that there are a lot of good people in the service, some who even support punk bands. And about my suggestion on going AWOL, if you read all of what I said, you'd know that I advised and still advise a vacation of *less than 30 days.* I helped a lot of people get out that way, with good discharges. And that especially works well if your still in entry level. John Josephs' case was totally different and I would never advise someone to never go back — though I couldn't blame them.

Not that I expect you to care, but since I've been out (quite some time now, and yes *after the draft)* I've been talking to the local schools and giving them the full deal so they have a fair warning - *and it's paying off.* Nobody's going to stop me from doing what I feel will help others to respect life, that's *my little closed minded world.* Though we clearly have a difference in opinion, do not think I do not respect you for trying the way you feel best. Getting this shit out in the open is the only way we will reach common ground.

"What's the point of saying destroy, I want a new life for everyone" - Paul Weller

Steve/ Shit Talk Central

Dear MRR and anyone else who cares,

I just read Nick Fitt's column in MRR #160. It was an excellent column, and it kinda sorta goes hand-in-hand with what I'm about to say.

I'm not a veteran type of punk. I haven't been into it for very long. About two years. In my early high school days, I fit the stereotypical physical image of an Mtv alterna-fuck. That was wear I wanted to be for years and years of my childhood. I wanted to be one of the "cool" kids. I remember countless instances of getting my ass beat for not being "cool". I remember getting beat up for being white in a Hispanic country. I believe that I would've got into punk rock before a couple years ago if the environment would've allowed it. I also believe that I have always been a punk on the inside.

For those of you already bored with this letter, bear with me. My point is coming up. After moving back to the U.S. after graduating high school, I have noticed something extremely disturbing within a number of the punk scenes around the country. After going to shows in New York, Pennsylvania, Chicago, and San Diego, I have noticed a certain type of so-called punk with whom I do not at all agree with. Now maybe it's because I haven't been living in the U.S. that that is the reason why I haven't picked up on this. I don't know if I'm the only one who agrees with this either. This type of punk seems like he/she is just like any other type of punk. They go to shows, they run zines, they are politically active, they are in bands, or whatever else they feel the need to do to become a punk. At first glance, you wouldn't be able to tell them apart.

However, if you look back in their lives, you will find something very wrong. You'll find that they never had any real hardships in their lives. My image of a punk, and I mean a real punk, is someone who has been rejected from society. Whether it be because of the person's race, sexual preference, religion, or financial status. They are then accepted by the only group of people who will fully accept them. Even in my days as an alterna-fuck, I never really fit in. I was looked upon as being kind of weird. Not "normal".

I think that with bands like Rancid and Green Day around, and with it being deemed acceptable to be into punk rock, these people have begun springing up more and more. They will buy the new Rancid CD or whatever and go directly to the "thank you" list in the inlay. They will see that they said thank you to Lagwagon, or Bouncing Souls, or whatever. I don't really know. They will then go to that fucking Sessions catalog in the new Spin and order the the CD's, t-shirts, and any other material item which they absolutely need to be a real punk. They'll walk around with these t-shirts on and become friends with other people who already have a foothold in the punk community. They'll start going to shows, reading and writing zines, etc. And there you have it. An impostor. This is just one example of how one of these fucks might be born. They can come about in any number of ways. But they will always come out looking and acting like real punks. I think I liked it better overseas, where it wasn't cool to be a punk.

Whoever is still reading at this point, I praise you. I'd also like to advise all you real punks that when you're doing interviews, meeting people, or doing whatever nowadays, to always keep a mental caution sign held up to yourself. For these people could do serious damage to punk rock. Whether it's subconscious or not, they will incorporate fucked up ideas and views in whatever they do.

With that I'd like to say thank you to everyone who is still reading. And I'm sorry if I might've just restated a well-established fact. If you have any questions or whatever, send them to: Ben Marx/ 3208 South State Rd./ Davison, MI 48423. I promise I will answer all letters.

Ben,

I see the "impostor" here, and it's you! Being convinced you hold the true path and that initiates are not to be trusted is more like religious dogma than a free-thinking, anti-authoritarian philosophy. People interested in d.i.y. punk aren't something to guard against.
Jeff M.

Yo MRR,

It seems like every person who writes about punk has to answer the infamous fill in the blank question; I was ——years old when I bought/stole my first ——— album. I honestly do not want to know when TK Getzgo purchased his first Ramones album. I don't care if he was conceived at a Sex Pistols show in'77. Or if he crawled into a Ramones gig at CBGB's when he was 18 months old. I do not care if GG Allin blew his wad in his face, or if he played poker with Crass. Why do people waste ink on that useless horseshit? If someone has something interesting to say, I don't care if their first punk album was Green Day "Dookie", I will listen to you. When people write that stuff it is just like diarrhea with words. A stinky mess that no one wants to read. Also, I don't care how you distribute your material. If a fucking stork drops it off at my doorstep, a clown drives around town on a unicycle tossing it into people's yards, or if I have to go up to Border's. Some people do not live by a "hip" indie store and they have the right to read MRR too. Just as long as you stick to your guns, and don't charge a "shit in your pants" price, it's OK.

Jeff Fernengel/ Cleveland, OH

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benefit for epicenter

Epicenter is a volunteer, non-profit, punk,collective record store in San Francisco. They also hold shows, provide meeting space, etc. Anyway, a couple months ago, some dumb kid at a show grabbed onto a sprinkler pipe, accidently breaking it and flooding the place under nasty black water. The store below was also trashed.

So we're having a benefit for them.

It's on the 23rd of November and *tenative* bands include: Redemption 87, Pressure Point, Good Riddance, Fields of Shit and *maybe* a Cary Nation reunion.

Support a cool place and support scene unity. Come.

For info on other shows in November, as well as directions, call this number: (510) 525-9926.

Gilman is an all ages volutneer run club. Shows are $5 and require membership ($2/year). No drugs, drinks, racists, sexists, homophobes or major label bands allowed. Meetings 1st & 3rd Saturday of the month. Gilman books months in advance. Call (510) 524-8180 for booking info.

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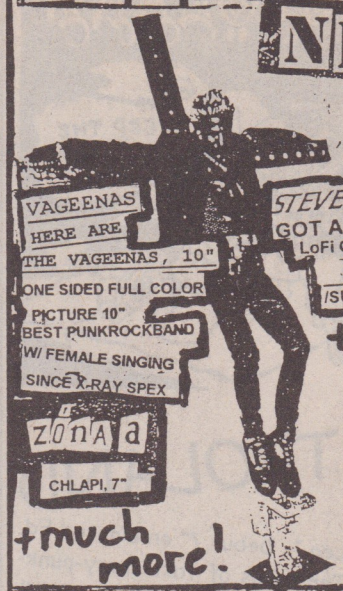

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Nov 5	CAMBRIDGE MA	@ MIDDLE EAST	
Nov 6	Lindenhurst NY	@ COMMON GROUND	
Nov 7	REDDING PA	@ TOP OF the Rock	
Nov 8	PITTSBURG PA	@ SERBIAN CLUB	
Nov 9	DAYTON OH	@ AARDVARK	
Nov 10	CLEVLAND OH	@ PEABODY'S DOWN UNDER	
Nov 11	DETROIT MI	@ the SHELTER	
Nov 12	CHICAGO IL	@ FIRESIDE BOWL	
Nov 13	MINNIAPOLIS MN	@ two pillars	
Nov 14	GREEN BAY WI	@ the concert cafe	
Nov 15	MADISON WI	@ the NEW LOFT	
Nov 16	St LOUIS MO	@ the gargoyle	
Nov 17	INDIANAPOLIS IN	@ emerson theatre	
Nov 20	ALBURQUERQUE tba		
Nov 21	MESA AZ tba		
Nov 22	TUCSON AZ tba		
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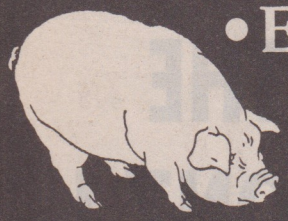

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"It's been an eternity since the Now LP but I'm here to say that the wait has well been worth it! "Clobberer!" shows off how damn tight the best, most uplifting and dynamically energetic punk band in this universe has become. All together the whole LP will fill you with the sincere sense of hopefulness and drive that RC are able to carry out a billion times better than anyone else. Everything is gonna be OK--fuck the world I'm listening to RC tonight!" (ALL THE ANSWERS)

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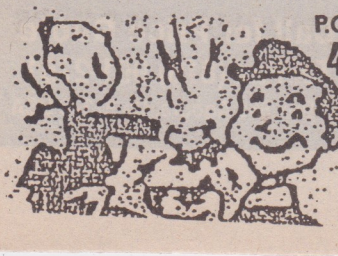

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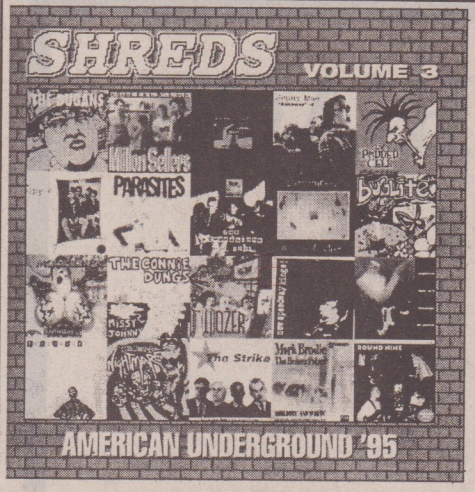

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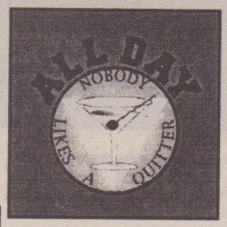

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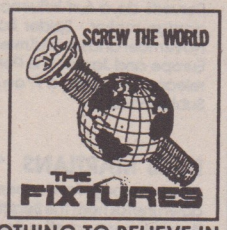

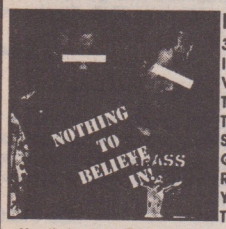

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They're more self-conscious than an altar boy with a hard-on. They sit in chairs, the two of them, facing one another.

Their feet flat on the floor. Their hands on their knees. He's got dark hair frosted blond, buzz cut in the back. He wears perfectly pressed bluejeans and a tight fitting blue t-shirt with a green animal just above the left nipple. About 25, he's so clean shaven I wonder if he can grow a beard at all. His voice is as sleazy as a game show host's.

Her brown hair is in a bob. She wears a pleated black skirt and plain white blouse. In her nervousness, she leans forward, unconsciously licking her lips. Sometimes she sucks at her cheek.

"You're nervous." he says.

"I'm nervous." she answers.

"You're nervous." he says again.

"I'm nervous." she says with the irritation showing through her clenched teeth.

"You're angry." he says.

"I'm angry." she answers.

"You're angry."he says.

"You're bullying." she says.

"I'm bullying." he answers.

"You're bullying." she says.

"You're pursing your lips." he says.

"I'm pursing my lips." she answers.

Those of us watching, shift uneasily in our chairs. I swallow, despite the dryness in my mouth. My right thumb begins to twitch up and down, very quickly, as if I were repeatedly pressing the space bar on my laptop. Still I watch.

A few readers might have figured out what's going on. Maybe it's happened to you. It likely has, if you've taken an acting class. It's an exercise. The idea is to become attached, observative, aware of another person. In acting, you feed off your fellow actors. This trains you to see what those actors are, right at the moment. You learn to respond to the words, gestures and emotions of your partner, while every one else watches.

But there are other benefits to the exercise. It makes you look. Even on the street, you begin to notice things you would not normally see. You notice people's actions and their meaning.

That girl purses her lips. She doesn't approve of something. That guy walks stiff legged, his posterior cheeks tightly squeezed. He must itch where he's embarrassed to scratch.

For me, being back in The States just isn't all that interesting. There are no sandstorms to fight or worries about yak stampedes. It's just a life. One day, following the next, not much different from the last. Work. Email. Jerk off. Write a little. It's wing chun here, and Terantino there. Instead of being bored and tired, I should be DOING something. So with my newfound ability to associate action with meaning or desire. I've decided to make a list, do some cataloguing, contribute to the advancement of social science.

For now, I confined my observation to one topic: PIERCINGS. But my discoveries have wider implications. (I'll implicate them later.) Now, I wanna tell you that as I watched people— and interacted with them, I discovered that their piercings reveal as much about them as the tension in their lips.

Here are the results of my investigation:

EARRINGS: Unless the wearer has two pendulous baubles, most earring wearers (as sole piercings) are social conformists. Often, the earring wearer is a necktie wearer. In 1996, they go together. Athletes, bankers, lawyers— all wear earrings.

At one time, earrings were natural only for girls. Now it's rebellion NOT to wear 'em.

BELLY BUTTON PIERCING: On a boy, this could signal non-conformity, or at least sexual ambiguity. I never saw one with this kind of piercing. Instead, you get the most mundane girls.

You see them at singles bars or waiting on line at the velvet disco ropes. They're the ones the doorman won't let in. I'm sitting on a barstool. Next to me sits a chubby girl. She's tailored her blouse to be just short enough to reveal IT.

She talks with a red-faced guy about 25. His tie is loosened around his neck. One hand is on his Coors, under the other, the girl's knee.

"Don't you just love ROD STEWART?" she says.

"Yeah," replies the boy, subtly raising the leg hand higher, "but the one who really bowls me over is STING!"

"Oooooh STING!" squeals the girl, "I just love him. He's soooo sexy!"

Girls who pierce their belly buttons are like boys with weekend mohawks. Comb it up and out for the big show on Saturday. Let it lie limp for mom and school.

The belly-button pierced walk around as if nothing's different. They're secretaries and receptionists with no one the wiser. On the weekends or after work, they show their *wild side*. Just put on that short blouse and Kerpow! Instant hipness. "My, how avant garde!"

The navally pierced are caught in insecurity. They live far from the lives they WISH they could live. All they can do is hide it away and bring it out whenever there are no consequences. They have my pity.

NIPPLE PIERCING: This one could be sexy, but it's not. Nipples are an erotic subtlety. They stimulate, arouse, even erect themselves. Piercing them gives constant stimulation. Mine aren't. But those with the floppy breast metal might be ok, except for two words: Axel Rose.

His bold pix, with that one pierced nip, makes the whole act as fresh and sexy as Axel Rose. Like black leather jackets, pierced nipples have become a cliche. MTV for the Rock Star wannabe.

Of course, this is more the case for boys than girls. Girls with pierced nipples score a bit higher than boys. But not much. What? You don't think girls wanna be Axel Rose?

NOSE-JEWEL (Nose-Ring) Tupac has (er... had) one. Girls from India have had 'em for years. Right now, they're as common as finger rings. On a girl, a nose jewel means nothing. Maybe she'll suffer a snotleak if she removes it. That's it. It's not as conformist as an earring. In fact, it's not anything.

For boys, it's a little stronger. Rings, and moreso jewels, are somehow feminine, like earrings were before baseball players started wearing 'em. Tupac could get away with it. He had his macho, his swagger, his Negritude and his fame. It's a little tougher for a cute blonde-haired hetero skate punk. (Homos can enjoy nose-jewels. They're a kind of advertisement.)

A nose jewel taunts passers-by. It makes guys from New Jersey lean out the car window and shout: FAGGOT!

EYEBROW PIERCING: There are three levels of mental impairment, from dumb to dumbest it's: IMBECILE, MORON and IDIOT. While the IDIOT class belongs to the between-the-eyes pierced, eyebrow piercing is up there (down there) at the MORON level. In this case, it's squalid MORON.

It makes my eyes tear just to look at one of these (sub-) humans. They slur their speech and repeat the word "man" a lot. Their vocabulary is slightly larger than that of the between-the-eyes folks. That's because it encompasses the name of every crusty band that's every existed on the planet.

I don't know how they keep from getting infected. Probably they don't. Most of 'em are so filthy that bacteria stand on line waiting to get into the piercing wound. If stupidity is catching, I'd

advise not getting too close. There's no problem though, as the smell will make you keep your distance anyway.

LIP PIERCING: There are two kinds of lip piercing. One a ring that goes around and over the lip. The other is a stud that goes through the bottom lip, usually in the middle.

Before I modemed this column to Tim, I posted a preliminary version both to alt.punk and the bisexual list. One of my favorite comments came from Sian in the bi-list. She wrote:

I have this evil temptation. When I see someone with a septum piercing with a little bead in the middle and a lip stud, I want to grab the former and tink it against the latter. Then I'll call out "hey, anybody home?"

Of course, the answer is NO!

The personality of the lip-pierced, however, is different from that of the nose-pierced. The lip-pierced is a blabber mouth. Not confident that you'll listen to her latest diatribe, the lip-pierced has to call attention to the word producer. That is, the mouth.

Lip-piercees have aurally bored people for years. They need another way to make you notice their words. Since they can't do it by speech, they do it visually. And it works.

Even those people who you'd usually avoid ("And did you hear who sold out THIS week?") catch your eye with their lips. Once they have you trapped, they blab away.

TONGUE PIERCING: Strangely, all those who emailed comments to me found this to be the 'grossest' kind of piercing.

Bhaktin Casey wrote: *Every person I know with a tongue stud ends up with cracked molars and chipped teeth.*

That never occurred to me, but is completely logical with that piece of metal swinging around in your mouth.

Michael Buck wrote:

This is the one I can't look at. This has to be one of the most revolting-looking things to look at there is. I have a couple of friends who have these, and I now try to have e-mail only contact with them.

Alex Siegried claims a tongue piercing makes you "a lizard person," constantly flicking. I think that's only because they show their friends.

Most people never SEE a tongue piercing. The only way you know it's there, is if the piercee suddenly starts talking with a lisp.

In fact, that's the key to the tongue piercing personality. It's a radical, hardcore, fleshy, speech-changing piercing, but it doesn't show.

These are the piercing world's equivalent of serial killers. They're shy and quiet on the outside, but inside lurks a maniac.

In a way, it's also like the businessman who wears diapers to work. It's his secret little thrill. Every hour or so, he takes a mental break from his stock bidding and thinks.

"Hah! You guys think I'm normal. Mr. Broker. Yeah, well little do you know. I JUST SHIT IN MY DIAPERS!"

For tongue piercees, it's the same.

NASAL SEPTUM PIERCING: It's like a cow or bull. In Mongolia, herders pierce the noses of their camels. It gives them better control.

People with septum piercing (that is a ring or horseshoe that goes from inside one nostril to inside the other), have this same quality. Like a cow, you want to attach a string to their piercing and lead them around to the back of the barn, then fuck 'em in the ass.

They're passive, skinny, usually quiet folks. For many, you have the feeling that the piercing is the only thing that prevents them from being total nerds. It makes them 'weird' because they don't have the personal strength to be weird in themselves.

CHEEK PIERCING: P-U-N-K R-O-C-K O-L-D S-C-H-O-O-L! In the late 70s, especially in Britain, a safety pin through the cheek was punk Punk PUNK. Even today, cheek-piercing has that first wave FUCK YOU feel to it. You expect girls with pierced cheeks to have a skinhead shaved-everywhere-except-the-front haircuts— and to find her right out there in the pit.

The boys'll be pogoing in their bondage pants, listening to BLANKS 77. It's not an emo kind of thing, ya know?

BETWEEN THE EYES PIERCING: Maybe there's some biological cause. Maybe what we call intelligence is not only seated in the brain, but is rather some kind of gas— an ether. The brain uses this intelligence gas as food. The gas circulates through the cranium and upper face. It never gets below the eyes, so it can't escape through the nose or mouth. Likely it settles between the eyes, letting our front brain inhale it to figure out important matters. Adding an extra hole allows the gas to escape and starve the brain.

I don't know. Maybe you can come up with a better explanation. Whatever it is, folks with between-the-eyes piercings are the dumbest people I've ever met.

When not completely plastered on the worst alcohol or drugs, you find them at street corners trying to figure out which light is red— and what it means.

Like the eyebrow piercing, the metal itself makes MY eyes water. Then, I have to deal with:

"Wow man, did you see the umm... yeah, you know... right?"

It's not easy to take.

GENITAL PIERCING: Like nipple piercing, genital piercing is sexual. Unlike nipple piercing, genital piercing is as subtle as a Puerto Rican holding his crotch and yelling "Hey Baby, you're looking good."

Besides being embarrassing at the airport bomb detector, genital piercing presents practical problems. Do you like the taste of metal?

Anyone who gets a genital piercing is both sexually obsessed and sexually insecure. They don't have enough faith in themselves to say, "Here I am. Here's my cunt (or dick). It's a nice cunt (or dick). You'll really love it."

Instead, they say, "Here's my cunt (or dick). It's not really so nice, so I had to dress it up a bit. Maybe if you look at the trimming, you won't notice what's being trimmed."

****

"So, Mykel," you're asking, "what's it all mean?"

It means that what you wear and how you look says something. Too many times I hear, "I don't care what anybody else thinks. Looks aren't important. I just wear what's comfortable."

That's wrong.

In a day, you might talk to a hundred people. When you speak, if you're not pierced between the eyes (that is, if you're not an idiot), you choose your words. To communicate, you decide the stress, lexicon and syntax of your sentences. You might argue, ask for information, discuss, convince, or simply make small talk. You don't just stand there and babble, not caring what the other person thinks.

During that same day, ten times more people see you than speak with you. Your clothes, your physical self, your piercings are the language in which you speak to them. Most people don't analyze the language like I've done here. Still, they 'hear' it.

The most aware people can recognize if I'm nervous, confident, confrontational, angry. Like the people in the acting class, they see the emotional, psychological and physical energy around them.

Other people are not so aware, but unconsciously they feed off and react to the message sent by how you look.

OK. I'm 46, balding and five foot three inches tall. I can't change that. (Well, I could change some of it, but it'd be more work and expense than I can afford right now.) But I can change what I wear. I can shave or not. I can pierce myself or not. I can walk with my hands in my pockets and play with myself or not.

All that speaks to those around me.

It's not important that they listen. Most won't. But I don't just stand there and babble.

ENDNOTES:

—> Joseph Selby points out that the same thing can have different meaning in different places. He's right. A piercing in Hicksville Alabama takes a lot more balls than one in Berkeley. My piercing observations are based on city folk, where it doesn't matter.

—> Another venue threatened dept: Along with ABC NO RIO in trouble, I get this message from Bob Cutler, (1721 Ohio St., Lawrence KS 66044 corn@idir.net). THE OUTHOUSE, a long standing all-ages venue in Kansas was first bought by a buncha fratboys. They kicked out the colored hair people. Then, they flaked out.

Now, the fratboys gotta sell the building to pay taxes and the punkaroos wanna buy it back. They need cash, benefits, the word spread. You can help. Contact Bob. Email is best or you can call him at 913-842-8161 for more information.

—>Flesh (flesh@gigantor.arlington.com) tells me the Montana punk scene is poppin'. With all those Free Men, is it any surprise. I don't have any details, so I'm just passin' along the word. Grudge? What grudge?

—>Rumor of the month dept: Just in case anyone still believes the Internet, someone checked with me to see if it's true that Ian McKaye quit Fugazi. His replacement: Jello Biafra. Sure it's true. Wanna buy a bridge?

—> To anyone STILL planning to vote for Clinton: I just got word about police tactics during the Chicago Democratic convention. (1996 not 1968!) They've gotten more sophisticated thanks to recent 'anti-terrorist' legislation proposed and signed by YOUR president. Police entered and pepper sprayed two offices of "Active Resistance." They had no warrants. (The new law eliminates the need for them.) They closed the offices and sent people out onto the street without their belongings. There were 23 arrests. They also broke into several vans, confiscating film, using the 'anti-terrorist' law as an excuse. (Further information at: www.cs.uchicago.edu/cpsr/countermedia/)

Clinton will NOT make things any better than Dole. The only important issue this election is the end of the 2 party system. THERE your vote can make a difference. Perot is an evil idiot, but you've got other choices.

—>Open wide to open wide dept: From the internet comes word of 'roofies' a new kind of pill not legally manufactured in the US. It's available from Mexico and other places. A hypnotic, it renders the person awake, but like a zombie. When you come off them, you can't remember what happened except to notice the semen dripping down your legs.

Roofies have already been used in rapes and robberies. They're illegal to import. That only means higher prices. The CIA has 'em stockpiled. Al Gore's been on 'em for years.

CNN mentioned the drug yesterday. There's a new federal law that makes it a crime (20 years!) to use the stuff while committing a another crime. But, who's gonna know, right?

—>Speaking of drugs dept: School officials in Dayton Ohio suspended a 13 year old honor student saying she violated the school's drug policy. Why? She borrowed a packet of MIDOL from a friend. School rules say that students can receive drugs only with a signed permission slip from their parents.

The student can reduce her suspension by attending drug screenings for $100 with later visits costing $90 each. She's going to do it.

"I want to get back to school," she says. "I don't want to fail eighth grade."

—> Time to leave dept: You probably heard about the new law that defines drawings and "sexually explicit adults and children in the same work" as "child pornography."

The whole idea behind kiddie porn laws was to protect children from being used. But who's used in a drawing? How about a movie where the director shoots one scene with kids playing in a sandbox and another with two adults on a bed (eg EVERY major Hollywood picture)? More examples of Clintonism at work?

Ben Jamin tells me there is a crime in California (or at least Davis, where they've outlawed smoking ON THE STREET!). The crime is BUI: Biking Under the Influence. Yep, busted for being drunk on a bicycle!! I'm tellin' ya', get out those suitcases and keep 'em packed!

—> While standing someplace (maybe at the Continental seeing Bobby Steele's new band, Times Square— Bobby by the way, asked me to do a column about CRIPPLEPHOBIA. He's missing a toe or something. In any case, he walks with a cane. It IS a good topic. How many folks who are pierced, tattooed and punctured get weirded out by a wheelchair? Later, we'll talk.) Some guy hands me his demo tape. For once, I actually listen to it.

The band is SNAPNZIPPY (PO Box 158, Centerreach NY 11720) and they're from LAWN GUYLAND! And with song names like "I Want A Girl Like Amy Fisher" and "I Turned into Glen Danzig" you know they're not emo. Funny stuff!

—> Sex panic dept: Because monied folks need to know the facts, the scummy *Wall Street Journal* is one of the most accurate papers in America. They can't afford to bamboozle their readers. Money talks and if their readers and advertisers don't get the right information, they'll shut 'em up. That's why it's interesting when they run a front page story on how the federal government exaggerates the AIDS risk. They show that the average risk from a one-time hetfuck is one in 5 million, for condom users it's one in 50 million. You've got better odds of getting hit by a falling building part. (Whoops, I shouldn't have said that. Now there're gonna make a mandatory pedestrian helmet law!)

—> Advice from the mail dept: Ms. Kesha, a long-time correspondent just sent me the RESEARCH angry woman book and some City Papers from Balto. Thanks! She also advises me on how to get over my girlfriend loss.

"Just advertise," she says. "Just write: I AM MYKEL BOARD! I AM NOW ACCEPTING APPLICATIONS TO REPLACE MY PIECE OF ASS. INQUIRE WITHIN. Put it on a shirt or hat."

Although "piece of ass" seriously undervalues the complete picture, I'll try it. Consider this column to be my t-shirt or hat. Contact me w/GIFS, pix or vids. (over 17 only! Remember the law! If you're too young, just write! That isn't illegal...yet.) I'm at: PO Box 137, Prince St. Station, New York NY 10012 or **mykelB@ix.netcom.com**. Don't forget the 'B.' There's another Mykel. And, unlike me, he's not very nice.

Many punks wouldn't be caught dead near a bookstore, especially the huge corporate store where I work. However, I have the plushest job imaginable. Fabulous celebrity authors do signing in the front while my fellow employees and I laze around in the back room, eating BBQ chips and making personal calls while frustrated customers wander the store, looking for an employee to help them. We steal whatever we want, trade beer hard liquor for books with the employees of the liquor store next door and buy food and drink with cash paid out to us for purchases for the store. However, the bounty of the bookstore is greater

still, so great that every punk can enjoy the fruits of Crown Books.

Shoplifting at a book store, especially the huge "super discount" stores, is the easiest thing in the world. There are no cameras or security guards or mirrors or anything else. In stores with alarm tags, those little white plastic tags that corporate record store also use, you can bet that the only tagged items are hard cover best sellers, books on tape, and the porno mags (which, by the way amount to almost 30% of your average Crown sales). Even these are easy to take because alarm tags can be disabled simply by being folded sharply across the middle or removed. More determined thieves will find a bumper crop of magazines in the back room. This tactic works best later in the evening, but not too late, try around 9:00 when there are only closers in the store and the manager tends to be on the floor. If you try too late, there will be someone counting out their register drawer back there. If you wish to steal from the back room in bulk, put your "purchases" in one of the boxes that are always lying around on the floor by the trash cans and head out the back door. It's marked as a fire door, but the alarm is always off so that employees can sneak back there for cigarette breaks. I've found that you can turn a good profit stealing porno magazines and selling them for half the cover price. Living in an urban area, I usually sell them to sex shops or perverts in the sex shop neighborhood. Ten or twelve magazines will net you up to fifty bucks, with no work involved at all. It's not very PC, but cash is cash.

At the end of the month, those willing to scour a dumpster can score big time. Most Super Crowns and other large chain stores have their own private dumpster for paper waste. There's very little nasty stuff in there, but there are stripped magazines and books. Books and magazines that haven't sold or were over-stocked have their front covers stripped off. The covers are sent to the publishers to get a refund on unsold product, and the stripped items are sent to the dumpster out back. We regularly strip three hundred books at a time, and you can sell them for one or two dollars apiece to "used book" dealers who recover them or sell them as is on the street and to "used book" distribution companies. Be warned, however, that this is very illegal. Uh oh. The stripped magazines are almost impossible to se]l, but if you need to wipe you ass with a copy of Spin, you can at least get a free copy.

I do, however, have one request for the home audience and the world in general. If you act like a typical Crown Books customer, shoot yourself. If you don't know the title or author or subject of a book, but you do know that the cover is green, and then you get pissed off when I can't find it, you are a typical Crown customer and should die immediately. Also, the guy who invented the sound system should be beaten to death, because we get our music directly from the muzak satellite, and can neither change it nor shut it off until the second the store closes. But besides these few drawbacks, it's usually a great job. Feel free to steal from the Crown near you (with locations on the East Coast and in California).

Please send us your true crime story about an encounter you've had with the law--win, lose or draw. All stories can remain anonymous. Address to 'True Crime' c/o MRR.

CRETINS FROM LONDON

I'm writing this from my 'sick bed' - (o.k, it's not so much that I'm real sick anymore, just that the bed is still awash with stale vomit!) Seriously - I'd been trying to take things easy after my stint at the BLACKPOOL 'NOSTALGIA' Festival, as I figured neither my wallet or poor battered body could take much more this year, so I kind of promised myself a mellow 'chill out' period punk rock style (i.e. just do half my usual intake of body abusel)

So I'd been keeping a reasonably low-profile from the scene and had virtually shaken off my recurring pneumonia (originally gleaned from my wild days of running amok in Germany a year ago!) When I 'got the call' to go see SNUFF shake their stuff at a local venue..... Now for those of you NOT familiar with SNUFF, let me give you a brief lowdown

If you've ever had some tiny, even microscopic, niggly secret aspirations to like NOFX because of their sound and several actually rather decent tunes but know you simply CAN'T because it's NOT COOL to admit to liking an EPITATH band (oh shit - now I've gone and done it- I mentioned the dreaded 'E' word - may rabid dogs devour me instantly!) let alone buy their records and go see their gigs - well, now you can go one better, and get into their English counterparts, who although have similar leanings via the basic 'sound' of their songs, are 100% cool to like and give support to and are actually better by far than NOFX anyway!

Their current "DO DO DO" ep contains a few tongue-in-cheek stomping excellent punked-up covers of old soul band classics such as Standing in the Shadows of Love, 'Soul Limbo' and 'I Will Survive' (OK, OK - it sounds naff, but just go listen before pre-judging!) on DECEPTIVE RECORDS LTD. (via THE SUNDAY SCHOOL, Rotary Street, London, SE1 6LG England - band info via KATE, telephone 01273-278022 - figure out your own codes!!) So that's the lowdown on SNUFF for you - enough digressions from the plot! Well - I guess I made it through the gig reasonably in one piece (opting to stay out of the 'mosh' and view from the safe, sedate wings as befitting a gal of my years and state of health!!) and whilst it's all a hazy memory, I've since been assured by my fellow gigger and ligger of the night ("ciao LUCA") that SNUFF were as totally awesome as ever!

It was actually AFTER the show had ended that disaster struck me (well-you guessed it just had to at some stage, right?!) when in my infinite wisdom I decided I hadn't imbibed nearly half as much beer as I should've done (!) and thus proceeded to a small private "watering hole" I know of in the vicinity, in the hope of some after hours drinking! BIG MISTAKE! It was at some stage here that I managed to fall down a complete flight of mega-steep stairs (probably trying to find the toilet as usual!) and ended up in the Emergency Department of the local hospital for the rest of the night and next day, undergoing various "tests"! (apparently I'd been knocked unconscious for 2 minutes at the bottom of the stairs by hitting my head on the door jam!) So all said and done, I guess I got off lightly really - with just multiple bruising, concussion and a broken rib! I discharged myself as soon as I could stand, and so here I am, in my 'sick bed' ! (I guess that's all pretty tame stuff compared to some of my earlier exploits, but I'll try and go one better and lose a limb for the next column, to make for more interesting reading!!)

I've had to miss an abundance of classic gigs due to aforementioned state of health and (lack of!) wealth, including a trip down to the big smoke to play London's excellent new 'RED EYE' venue by Nottingham's best, PANIC, - and the second of Darren Russell's 'Nostalgia' gigs - the 2 dayer at BATH, (which actually included much of the BLACKPOOL fests line-up, plus one of my my all time 'oldies but goldies' faves - STIFF LITTLE FINGERS!)

But there you go - no 'dolce vita' for me for awhile! The only other event I can

me like I was crazy. "Are you saying sports are fixed?" they'd ask incredulously. "Well, yeah," I'd reply, "Why not?" They acted like I was accusing Mother Teresa of running a whorehouse. Then again, that's always possible too. Televised sports are a multi-billion dollar industry, involving huge pension funds, shitloads of merchandising and listings on the securities exchanges. It only stands to reason that these matters can't be left to chance, right? I think the leagues and owners get together every year and decide who wins what by how much. It's entertainment, just like *Quiz Show*. Don't take my word for it—watch a game critically, and pay attention every time someone runs slower than you or drops a ball you could have caught. Anyone who memorizes statistics and reads books about players and cares about the teams and buys their shitty merchandise is out of their fucking minds.

In the ensuing decade, the only exposure I had to the prominent place that sports plays in American society as the post-modern opiate of the masses was while changing channels and an occasional "Whaddya think of the game, Teddy?" from my colleagues at any of the 28 jobs I got fired from. New York isn't much of a sports town, so it was actually cool to reply: "Sports? Oh, you mean, grown men chasing a ball?" and I didn't have to worry about getting beaten up or anything. Now and then I go back to Kettering to visit my mom, who obviously having sinned in some former life, still lives there, and I see the guys I went to school with still wearing their old high school varsity letter jackets, like Al Bundy in "Married With Children." One of the guys who used to kick my ass down the stairs trims trees for a living now. Pathetic, but hardly dangerous.

Then, last week, I felt like I was back in Dwight L. Barnes Junior High School, getting picked last for the kickball team.

Like most cartoonists, I do a lot of different kinds of work because cartooning doesn't pay very well. (For instance, the *Washington Post*, one of the biggest and richest papers in the country, only pays ten bucks to print a cartoon). One of my freelance gigs is for America Online, the Internet access company; they run one of my cartoons every week in an area called "AOLDelights." My editor's a cool, enlightened twenty something guy who happens to work for The Man, and he lets me get away with more shit than probably anyone else, presumably because I've won prizes and stuff. Anyway, I did a cartoon for them that depicts a guy watching football on TV. The announcer talks about the players walking around, huddling, then taking a time out-you know, sort of a low-key attack on how there's no action whatsoever, which is a pretty fair assault on a sport that only features 8 seconds of actual play per minute of broadcast. In the last panel, the guy says "no wonder this never caught on in other countries," and gets up and leaves.

I always get lots of e-mail, but this time I was deluged with comments like "queer", "fucking faggot", etc. Those didn't bother me as much as the more reasoned comments like "Don't you think the cartoon would have been more effective if the guy watching TV had been an effeminate, homosexual type?" Quite a few people wrote to say how much they hate football, which is, after all, the stupidest of all American sports. Still, about two-thirds of the reaction was from people, all of whom doubtlessly vote religiously, who think disliking football makes you gay, a pussy, or both.

Sports are a terrible influence on our society. But whatever. Why go to high school reunions when you can get all the nostalgia you need by reading hateful bullshit from wannabe jock assholes? It's cheaper, and a hell of a lot safer, than riding TWA.

Speaking of airliners that spontaneously combust, a friend of a friend from New Jersey tells me that the FBI knew a bomb blew up Flight 800 near Long Island within a week of the crash that sent 270 people freefalling from two miles up—most of them conscious until they hit a minute and a half later. The first theory is economic extortion—a group that wants to be paid off for not blowing up any more jets. My source, a high-ranking source close to the investigation, says the coverage we're reading now, about hand-fired missiles, friendly fire and fuel leaks, are all part of an Oliver Stone-style disinformation campaign to muddy the waters. Can't have everyone afraid to fly, can we? Here's to the friendly skies!

Ciao, Ted

P.S. You can e-mail me at tedrall@aol.com, or send paper-and-pulp to: Ted Rall, P.O. Box 2092, Times Square Stn, New York, NY 10108.

STRANGE DAZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

World in Chaos

What Not To Do, Chapter 3,256.

In September, a Greenville, Mississippi, man burned down most of his house, his garage and two cars while trying to use fire to destroy a nest of yellow jackets.

Meet The New Boss

Within days of taking control of the capital of Afghanistan, the new Muslim Taleban government ordered all civil and military employees to grow "a proper beard" within 45 days or be prepared for punishment. The new Department for Ordaining Good and Prohibiting Bad Deeds issued a decree on Radio Kabul that the beards must be full beards. Trimmed beards would also be reason for punishment. Victims of the civil war in Afghanistan include the animals at the Kabul zoo. The population is down from 95 kinds of animals to just six, all the dead victims of rockets, shells and bullets. Just last year a man jumped into the lion den to prove his bravery. A male lion mauled and killed him. The man's brother, seeking revenge in accord with longstanding traditions, returned to the zoo that night and threw a hand grenade into the den, seriously injuring the lion.

In late September the government of Kenya announced that its official commission of inquiry had determined that devil worshipers in the country are conducting human sacrifices, drinking human blood, and raping children. The government also noted that devil worshipping cults used strange symbols and signs, engaged in "anti-social habits," and were obsessed with sex, particularly lesbianism and homosexuality.

A 21-year-old woman in Lebanon, Oregon, became enraged when she was mistakenly given an order of chicken rather than hamburgers at a McDonald's drive-thru window. She crawled through the window and proceeded to throw food and drinks at the employees and destroy the cash register. When police arrived to arrest her they found her waiting in line at the drive-thru window of the nearby Taco Time restaurant.

A Maersk (Denmark) Airlines passenger jet en route from England to Italy had to make an emergency landing in Lyon, France, after the co-pilot broke into a sweat and told the plot that he was afraid of heights.

In Spain hundreds of television viewers flooded radio and television stations with telephone calls one weekend in September after the Telecinco network broadcast news flashes of alien space ships hovering over New York City. The "flashes" were part of a promotion for the film "Independence Day," which was about to open in Spain. A text message on the screen warned that it was only an advertisement.

Frederico the goat, a protest canidate for mayor of Pilar, Brasil, died under suspi-

possibly report on from my horizontal position in bed, is the welcomed arrival if the new CD from the ever excellent 'FUNERAL DRESS' from Belgium - lovingly entitled 'SINGALONG POGO PUNK' on Nasty Vinyl. Thanks to Voxman DIRK for the same - some classic pun krock delivered hard'n'fast, just as we like it! I just had *one* problem with the CD however - which I feel I should mention for prosperity! - I DON'T ACTUALLY OWN A FUCKING CD PLAYER! Never have, never will! Admittedly, what started out as a 'die-hard' punk principle as far as I was concerned, has actually been overtaken by the fact I can't afford to buy one even IF I wanted to - so I guess in this case, lack of cash has ensured a principle has been adhered to! So much as I appreciate anyones kind thoughts in sending me their bands (or whoevers) CD's - it's a longwinded hassle trying to find someone to put it on a good old fashioned tape for me! (which reminds me - the blasted tape machine's bust anyhow - refuses to fast forward or rewind at the present, so I either have to listen to one side right through, or undertake some frustrating biro twiddling!)

However - my turntable seems to be holding out (thanks to ROBBIE for fiddling with some gizmo or other, and twanging the all important rubber band!) - so try putting out your songs on VINYL when you can, huh? Whatever! Gotta go - feel a puke coming on! Til soon!

TEXAS CHAINSAW CONSPIRACY REVISITED!!!

Hello, America!! This is Mad Prof. Mike with more IRREFUTABLE PROOF that an insidious multi-national conspiracy is behind the TEXAS CHAINSAW MASSACRE movies.

Hold on to your hats, kids...

Last time, I proved that John Larroquette was one of the great puppet masters—he, having done the voice over introduction to the first TCHAINSAW MASSACRE movie; he, having had a Thomas Pynchon stand in (do we really KNOW it was a stand in?) wearing a Rocky Erickson T-shirt on his TV show (and Rocky Erickson, of course, appeared on the RETURN OF THE TEXAS CHAINSAW MASSACRE soundtrack).

An associate of mine who assists police departments in investigating Occult crimes (really!) pointed out that the name, "Larroquette" is French. "La Roquette!" The diminutive of ROCK! As in ROCKY ERICKSON!!

COINCIDENCE?

I DON'T THINK SO!!!

And the so called "President" of the United States came from where?

"LITTLE ROCK," ARKANSAS!

COINCIDENCE?

I DON'T THINK SO!!!

Elizabeth Berrige is one of Larroquette's TV co-stars. And who was the star of THE FUN HOUSE, directed by TOBE HOOPER, creator of the first two CHAINSAW flicks? Was it little Elizabeth Berrige? Why, yes! I believe it was!!

COINCIDENCE?

I DON'T THINK SO!!!

And who played Mrs. Mozart in AMADEUS? Elizabeth Berrige!! And to what "fraternal" organization did Mozart belong?

THE MASONS!!!!!

COINCIDENCE?

I DON'T THINK SO!!!

I don't have to mention that Larroquette's network, NBC, carried STAR TREK, and that Larroquette played a Klingon in STAR TREK III? That NBC is owned by GE, the largest manufacturer of weapons of mass destruction in the world? That the peacock, cute little mascot of NBC, is the alchemical symbol for 'glowing molten metal?'

Just think about THAT as "a screaming comes across the sky."

And don't say I didn't warn you.

profmike@dnai.com

First a brief intro. I draw the political cartoons that appear after the columns in MRR. I also write for various magazines and newspapers. I've been reading this, the mother of all zines all of my adult life (I'm 33), and it's no bullshit when I say that I'm more excited to get this column than I was to see my first cartoon in the New York Times.

I live in New York, mainly because I like seeing the homeless people and the despair that residents of the suburbs never get to see. I grew up in a horrible, Blue Velvet-type 'burb of Dayton, Ohio called Kettering. I like being reminded about what's wrong, and that's what I try to do with my cartoons and writing: remind people what's wrong. This is, of course, what the best music does too. Anyway, so much for that.

All sports suck. They're played by morons, watched by idiots without lives and exist only to torture those of us who like to think now and then. If I were president, I'd ban that fascist shit once and for all.

Like probably anyone reading this, sports have always been a part of my life-the worst part. Because I was always the shortest kid in my class, and had no physical coordination whatsoever, I always got picked last for teams in elementary school, which didn't exactly start me off on the lifestyle of a jock. I read recently that many schools are doing away with letting kids pick teams, but I bet this bullshit still goes on all over America today.

When I was growing up, I actually liked *disorganized* sports, like when my friends and I practiced batting old baseballs through the windows of houses in the rich people's development adjacent to mine. But the jock culture that pervaded my schooling through high school got me sick of wrestling, track, baseball, basketball and even soccer to the point that I couldn't even stand being near anything sports-related. The coaches were obsessed with winning as easily as possible, so they never invested time in developing a kid who might not be a natural when they had others who obviously were.

It didn't even matter if you were any good or not—it was all about perception. For instance, I once set the school record in the 220-yard dash because the guy who usually ran sprints was home sick. But the coach insisted on having me do the 2-mile run, because I obviously was a wimp, not a track star. The same thing was true in baseball—I was a good hitter, and consistently hit home runs. But I was usually benched, because I somehow didn't fit into the jock mold.

Later I noticed that the same shit goes on on the job, where the slow-ass workers get promoted because they kiss ass and have the right hair, and the hard-working ones with the funny nose rings end up in the clerical pool for the rest of their working lives.

Fortunately, it all came to an end when I got on a bus to New York and went to a college that prided itself on its shitty teams, four-year losing streaks and corresponding lack of school spirit.

Now and then I'd watch baseball on TV, but I'd always notice how the players didn't seem to run all that fast, or how guys who are paid to catch flying balls would deliberately drop them. Every time I'd ask a real fan about this, they'd look at

cious circumstances less than month before the October election. He had been leading in the polls at the time. Campaign officials suspected poisoning.

A 29-year-old man in Fairfax County, Virginia, was hospitalized after using a sledgehammer to cap the end of his homemade pipe bomb. He was holding it with his left hand at the time. Police said that he told them he "was experimenting."

A fully-clothed, unidentified woman was pulled from the ocean three miles off Fort Lauderdale in September after a boater saw her treading water. She explained to rescuers, including the Coast Guard, the Fort Lauderdale Police and the Broward County Sheriff's Office, that she was actually living in the sea, couldn't live on land anymore and did not want to be rescued. She explained that she was "transitioning" to life in the sea and was spotted because she had "just come up to get some air."

A police officer in Portsmouth, Virgina, arrested two Muslim women because they were wearing veils in public. The officer reportedly made the arrest because he thought they were in violation of a state law banning the wearing of masks in public, a law meant to apply to the Ku Klux Klan.

No Need To Panic

The U.N.'s World Meteorological Organization announced that the hole in the ozone layer that forms annually over the antarctic is already twice the size of Europe. It has also appeared earlier than in recent years.

Tramps from across the globe met in the port city of Mar del Plata, Argentina, in September to hold a summit meeting. According to the founder of the Free Tramps Movement, Pedro Ribeira, 57, the conferees would address topics including "the liberation of man from materialism," and "cheap eating on the road."

Police in Andover, New Jersey, reported that a husband and wife, he 47 years old, she 38, were slightly injured when they lit a stick of dynamite inside their car and went to toss it out only to realize then that they had forgotten to roll down a window. Alcohol was involved.

Among several cover tunes on her new album, "Treasures," Dolly Parton recorded Neil Young's "After the Gold Rush." According to Dolly, "Nobody ever knew what that song meant, not even Neil Young....Now, to me it's about the Second Coming, or the invasion of the aliens. I figure if there's a Second Coming. it's coming in a blaze of glory in some kind of spaceship."

Last year Dr. Madan Kataria organized the Priyadarshini Park Laughing Club in Bombay, India. Based on an ancient yoga breathing and laughing posture, five members grew to 50 within a week. Now there are more than 100 laughing clubs across the country.

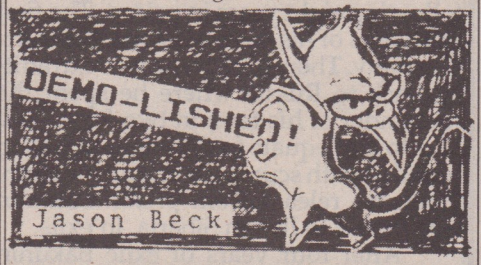
High concentrations of deformed frogs are being found in the wetlands of Minnesota, Wisconsin and South Dakota. Deformities include misshapen limbs, shrunken eyes and dwarfed sex organs as well as tails. Said one researcher, "It scares me. I'm at different levels of getting a chill down my spine." Theories include pesticides, ozone depletion and radiation, all factors that could be impacting on humans as well.

According to a report by the Defense Intelligence Agency, one of the most prominent leaders among Liberia's warring factions engaged in endless civil war is Gen. Butt Naked. As the DIA put it, "His 'nom du guerre' probably comes from his propensity for fighting naked. He probably believes that fighting in this mannner terrorizes the enemy and brings good luck or, in the Liberian context, good 'juju.' Belief in magic is widespread in Liberia and accounts for some of the outrageous behavior of Liberian fighters of all factions."

A 36-year-old man suspected of shoplifting a Baltimore pharmacy, ran out of the store and down the street right onto the set of the television show "Homicide." As he ran into a scene where actors Richard Belzer and Clark Johnson stood over a murder suspect with drawn guns, the man uttered "Oh no" and dropped $100 worth of Polaroid film raising his hands in the air. Real police, woking as security on the production crew, arrested the suspect.

On Long Island a cat burglar tried to steal a 500-pound safe from the second floor of a building by dragging it down the steps. He lost his balance, fell down fourteen steps and the safe followed, landing on his chest and killing him. The safe was empty.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.



For those of you concerned about the lies and distorted facts they teach in school these days, you'll be happy (and hopefully a little worried) to know that they are doing a major overhaul to all the textbooks that are made in Texas (which is where most of the U.S. gets their textbooks). Evidently, there are huge battles going on between the religious right, and the so-called 'liberal edu-crats" (don't you love all the tag words that the media comes up with) over everything from arithmetic (should children have to memorize the times tables, or just be familiar with them), to the real battles in history and social studies (Should the white male be blamed for everything bad that's happened since the beginning of time? Should we concentrate on a multi-cultural or Eurocentric history? How many 'disturbing truths' that have been discovered about our forefathers should be disclosed? etc., etc.). It should be interesting to find out what they come up with, although it probably won't matter much. Most people these days are more interested in what various movie stars like to eat than anything that would actually affect them.

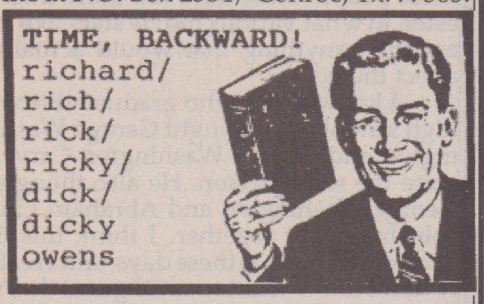
I know a guy who graduated from high school who thought George Washington and George Washington Carver were the same person. He also thought George Washington and Abraham Lincoln hung out together. I think this is considered normal these days, and I really don't know what to say. I guess that's enough of that.

After all, this is a demo review column. HARD PANTIES play frantic, garagy hardcore with an outraged female vocalist who screams her way through these 13 tracks. I like it. Decent production. P.O. Box 11123/ Spring, Tx. 77391. FACE ACHE are back with a second demo of violent, thrashing hardcore, this time with a few more breaks and chords, but they still belt out good thrash. 6 songs, good production. The Flat/ Silver Ct., Silver St./ Boston, Lincs/ PE21 6JR/ U.K. COJOBA play decent, basic punk rock with female vocals (always adds something to punk rock) and rockin' progressions. If you like basic punk, you should like this. 14 songs, decent production. Calle 7 C-19/ Metropolis, Carolina, PR 00987. RABBLE play some pretty good hardcore- kind of like the Queers old stuff, before they were quite so poppy. Good stuff. 9 songs, good production. 4140 Petree # 134/ El Cajon, Ca. 92020. CELESTIAL MAGENTA tear it up with some cool, straight-out, driving punk with female vocals, galloping drums, great bass lines, and some slight horror overtones. 4 songs, decent production. #5-3217 Heather St./ Vancouver, B.C., V5Z 3K4/ Canada.

I've noticed that Canada has some

of the best new bands coming out these days. MUTANT ROADKILL play goofy, tuneful hardcore in the Jughead's Revenge vein. 4 chords, catchy progressions- great stuff. 10 songs, good production. 1482 Jefferson Ave./ Brunswick, Oh. 44212. 4 REICH (who start out their letter saying "We're not nazis") play jangly, mid-paced punk with a lot of melody and choruses. I would compare them to a slower PEGGIO PUNX, but a young lady wrote me a letter the other day saying that I use too many obscure '80s bands for references. Sorry. 13 songs, decent production. Apartado Postal 6627/ Caracas 1061/ Venezuela. FALLOUT play decent hardcore with good musicianship and some poppy elements, though it's definitely not weak. Pretty cool. 4 songs, decent production. Top Flat/ 390 Heneage Rd./ Grimsby, N.E./ Lincs., England/ U.K.

That brings us to the end. So, write me at P.O. Box 2584/ Conroe, Tx. 77305.



After what seems a hideously long hiatus (the larger portion of the summer) *Time, Backward!* resumed consuming space in this lovely, lovely zine last month. And now we even have a nifty new little header, too. Kinda like PBS meets punk rock, eh? All for the love of learning.

In any event, if anyone is interested, I spent the summer months working in an aluminum can factory with my father. Each day or night (the shift rotated back and forth), from 7:00 to 7:00 I had the mundane responsibility of watching an endless line of twelve, sixteen, or five ounce cans travel by my eyes, eyes that often looked like they needed medical attention they were so bloodshot. I was committed to picking out the defective cans. It sucked. Some people spend the better part of their lives doing this.

So, it was either this exhaustive work I was engaged in all summer or my own lethargy that kept me from researching and writing. Go figure.

Enough rambling, though. Michael (pronounced Mi-ky-uhll) Bakunin is the man of the month.

Currently those of us left of center live in a world according to Marx. What this means is that the starting point for a good deal of contemporary political and social theory, within the world of academia, is too often the theories of Kar Marx. Yes, Marx is largely recognized as the father of communism and his work, written in the mid nineteenth century, has been adapted by many theorists to the ebb and flow, the evolution of today's political, social, and economic spheres. Foucault and Marcuse, for example, are contemporary Marxists who Lefty Hooligan has discussed a number of times.

However, Bakunin, a nineteenth century Russian anarchist, purported crude but profound theories that, one might assume, shake the foundations of Marxism. I thought so, at least. And, don't think this column is an attempt to move in on L. Hooligan's turf. It's not: a) because your not-always-but-often-humble columnist here can't begin to grapple with political theory the way Lefty has in the past; and b) I don't care to. You, reader, should just be familiar with Bakunin, both his life and theories, if ya wanna be an anarchist, communist, feminist, anarcho-nihilist, socialist, spiritual guru, or any kind of character with a political conscience trying to figure out why things are so fucked,

Enter Bakunin:

Stately, plump Michael Bakunin has had a largely unnoticed impact on political activism that has resonated quietly. Kinda like a rock thrown into a lake after the immediate splash has subsided. As recently as the 1960's and '70's, Bakunin's work influenced radicals and revolutionaries in both Europe and America. Huey Newton, founder of the Black Panther Party, particularly, relied heavily on the works of Bakunin in both thought and action, even reprinting a few of his works as pamphlets. What, then, was there to rely on?

Honestly, Bakunin didn't leave much behind. Unlike Marx, he was more activist than intellectual. Point in case, his life.

In 1848 Bakunin immediately involved himself in the various revolutions sweeping throughout Europe, largely in France and Germany. By 1849 he was arrested in Dresden, Germany for his revolutionary activity and spent the following eight years in prison. The first two years of his term were in Chemnitz, Germany. Then, in 1851, he was extradited back to Russia where he spent the remainder of his term in two fortresses. Due to inadequate food rations in prison he fell ill with scurvy, losing all his teeth. Upon his release from prison Bakunin was forced to live in Siberia, in exile.

After four years of exile Bakunin embarked on a dramatic escape that would carry him from Siberia through Japan, and eventually to San Francisco, California. It was 1861. The American Civil War was in full swing. Once in the U.S. Bakunin travelled from one coast to the other, borrowing money here and there as was needed to get around by boat and train. Deploring the institution of black slavery in America, as he did all forms of bondage, Bakunin intermingled sporadically with abolitionists, emminent political figures, Union generals, and other socially prominent figures. He was living the high life. Bakunin's intentions, though, were to reach his comrades in England (the father of Russian socialism, Alexander Herzen among them) and begin working toward liberating the Slavic peoples of Eastern Europe who were living within the walls of autocracy. Panslavism. The objective of his work in England was to unite the people of Russia, the Ukraine, and Poland under one loose knit federation of Slavic societies. Bakunin's model for this utopian society was, of course, the peasant commune, a primitive, egalitarian structure.

Back in Europe (in England and later Switzerland), Bakunin worked at a feverish pace with Nicholas Ogarev and Alexander Herzen, comrades that had similarly fled Russia in order to agitate for the freedom of the Slavic people from abroad. These men, later with their younger, more radical and unscrupulous disciple Sergei Nechaev, appealed almost exclusively to Russian students to jumpstart the revolution, to intitiate and guide social upheaval by any means possible. Ethics, save the desire to completely topple the Russian autocracy and establish a communal society, played no role in bringing forth the revolution. The following statement, written by both Bakunin and Nechaev in *Catechism of a Revolutionary*, illustrates this unethical, nihilistic approach:

"Our business is destruction, terrible, complete, universal, and merciless..."

Aside from his work with Herzen, Ogarev, and Nechaev, Bakunin also engaged in a struggle with Marx for leadership of the First International. The First International (a.k.a. the International Workingmen's Association) was founded in 1864 and was comprised of socialist parties from most major Western countries. The International eventually collapsed after the Paris Commune insurrection was ruthlessly supressed by the French government in 1871. Before this amalgamation of socialist parties collapsed, though, Bakunin was expelled in 1872.

Nechaev, Bakunin's 'tiger cub,' played a deciding role in this expulsion. Before meeting Bakunin, Nachaev established this mythical secret society, com-

plete with its own central committee and stationary. The boy was a sucker for conspiracies, secret societies, and clandestine operations—much like Bakunin himself. At a time when Bakunin was in economic dire straits he took on the task of translating, ironically, a work of Marx. Outraged at the thought of Bakunin's revolutionary energy being expended on this translation, Nechaev wrote a vicious letter to a boy, Liubavin, who was serving as the go-between for Bakunin and the prospective publisher of Marx's work. Nechaev wrote this letter on People's Justice (his mythic organization) stationary, stationary that bore a pistol, dagger, and axe. The letter, of course, insisted that Bakunin be released from all obligations to any publisher, or else! The same letter was later used by Marx to prove Bakunin's membership in secret organizations, paving the way for his expulsion from the International and leaving Marx in the driver's seat.

In 1876 Bakunin died, but not before his work profoundly impacted a wave of young radicals in Russia during the 1870's, which culminated in the assassination of Czar Alexander II. As Paul Avrich has pointed out, the emergence of anarchism in America also relied heavily on Bakunin, due in large part to the anarchist activist Benjamin Tucker who promoted Bakunin's work in several journals. Bakunin's limited literary output was translated into a number of different languages, enjoying a transcontinental readership before the turn of the century.

As one contemporary of his stated, though, Bakunin's writings extended no further than a "patchwork of fragments." These 'fragments,' however, contain tremendous insight, insight that anarchist historian Paul Avrich believes unwittingly influenced Herbert Marcuse, Frantz Fanon, and Regis Debray, all contemporary Marxists. So, what 'insight' is Avrich talking about?

Firstly, in order to grapple with Bakunin's theories we need to deal with a bit of Marxism, particularly Marx's take on the peasantry, the lumpenproletariat, and the *declasse*.

Many of us, to be sure, have used the term 'peasant' as a slag, much the same way 'bitch' is currently used these days. If I call you, the reader, a peasant you'd understand immediately that I deem myself more wordly, intelligent, and higher up on the hierarchical scale than you. Webster states, though, that a peasant is one 'of a class of small landowners or laborers tilling the soil.' In most cases peasants, at least in eastern Europe, were landowners insofar as the instituition they were part and parcel of, the peasant commune, owned arable land as well as the *means of production*, or the tools they used to till that land. Thus Mr. Marx believed peasants, as land and tool owners, were part of the *petit-bourgeoisie* rather than the proletariat who, according to Marx, had nothing more than their labor to sell. And as capitalism developed it would be the peasantry who identify with the bourgeoisie and bourgeois values. The proletariat, on the other hand, would develop a class consciousness which would create an antagonistic relationship between them and the bourgeoisie. So, as far as Marx was concerned, it would be the first world proletariat, rather than the third world peasantry, that would rise up in revolution against their oppressors, the bourgeoisie and the ruling class.

We can see now, though, the ways in which capitalist nations have adapted to class struggle, conceding the bare minimum to workers in order to prevent them from resisting. More clearly, how many workers, both men and women, own cars, homes, an acre or two of property somewhere in the U.S., etc.? How many of these workers would be willing to risk these petty possessions and rise up in revolution? I doubt many people would walk out of the workplace, default on the mortgage, and pick up arms against the state, no matter how bad things got. So, as the working class has developed we see that they better identify with bourgeois values than with the values of the landless proletariat set forth by Mr. Marx.

As far as the *lumpenproletariat* goes, Irving Zeitlin, in discussing Marx's theories, states: "the members of the lumpenproletariat, thrown off by the lowest strata of society, i.e., the c~ronically unemployed, demoralized, and criminal elements of society, tend to become the "venal tools of the forces of reaction."

The unemployed and what Marx deemed criminal elements are not viable revolutionary forces. What about Attica in 1971? Inspired by the Young Lords and the Black Panther Party (BPP) and precipitated by the murder of BPP leader George Jackson, men in Attica State Prison, N.Y. went on strike, taking a number of correctional officers hostage. The prisoners presented a list of demands for a new warden, an eight-hour workday, and better living conditions after siezing control of the prison. By the fifth day officers, under the orders of Governor Nelson Rockefeller, fired on both prisoners and the hostages in D yard, leaving 22 dead and wounding over a hundred. Maybe its me, but this seems to prove the viability of 'criminal elements' as a revolutionatry force.

The unemployed? Consider the numerous contingents of WWI veterans who marched to D.C. in 1932, protesting their status as unemployed workers. Known as the 'Bonus Expeditionary Force,' men and women marched to D.C. demanding a world-war veterans bonus Congress approved in 1924. When, in 1932, the Senate voted down a bill in favor of paying the veterans, about half of the protesters began the journey back home. The other half, having nowhere to go, constructed tent cities or squatted in abandon government buildings. Late in July of '32, the move was made to clear the squatters from the buildings. Two were shot and killed in the process. Enter General Douglass McArthur with junior officers Dwight D. Eisenhower and George S. Patton, along with a malignant cast of about 700 troops. According to McArthur, the mob of veterans were communists laying in wait for the right oppurtunity to sieze control of the government. This, of course, is bullshit, but the unemployed, at least in this case, also seem to be a pretty revolutionary force.

Then there's us. The *declasse*, or young, presumably middle class, intellectuals who, despite being afforded the oppurtunity of priviledge within the system, have developed a political conscience. Now we loathe the system we're a part of. Go figure.

As Marx scoffed at the thought of the peasantry and the lumpenproletariat as revolutionary forces, Bakunin embraced them. Bakunin believed that it would not be the highly developed, first world proletariat that would bring forth the revolution, but the most primitive and depraved elements of society. The more primitive the people the more enthusiastic their revolutionary fervor. Is this true?

The Russian Revolution of 1917 was largely a peasant revolution, just as the Chinese Revolution was in 1949, and Cuba in 1959, and Vietnam throughout the 40's, 50's, and 60's, and southern Mexico currently, etc., etc, et-fucking-cetera.

As opposed to Marx's narrow view of social upheaval which included only the bourgeoisie and the proletariat, Bakunin's ideal revolution would encompass all elements of society who, as Paul Avrich states, 'truly had nothing to lose but their chains.' Bakunin's view is in no way pseudo-scientific and based on binary opposites (as Marx's are). Everything, in Bakunin's mind, will just blow up at once. A nihilistic, all encompassing revolution where everyone just sorta loses it. Complete pahdemonium and nothing too calculated, structured or determined.

In contrast to Marx's notion of borgeoisie-vs.-proletariat, contemporary

theorists and activists like Herbert Marcuse, Foucault, George Jackson, Huey Newton, etc. have put faith in the peasantry and the unemployed as revolutionary forces. Paul Avrich also goes on to state that Bakunin also developed the theory of revolution on an international scale. Possibly. Because of this it seems Bakunin deserves a bit more credit as both an activist and theorist.

Snazzy sources: As you might have guessed, reader, I relied heavily on Paul Avrich's *Anarchist Portraits*, as well as a couple of minor sources not worth mentioning. This column though has barely even scratched the surface of Bakunin's life and work, so if yer interested pick up E.H. Carr's brilliant biography *Michael Bakunin* or Bakunin's own writings. His most popular work is *God and the State*.

By the by, a pretty interesting and informative newsletter I came across is *General Strike*, put out by the General Strike Collective who also have a literature distribution. Write General Strike @ P.O. Box 5021, Richmond, Va. 23220. It's free, so don't be lazy.

NetPunk

with

Mark Hanford

One thing that I always try to do with this column is include some information for those of you not online about issues that you should care about, whether they involve you at the present time or not. I am confident that at some point, nearly everyone will have a computer and online access, just like nearly everyone now has a television and a telephone. The thing is, what you will be able to do with your computer online is being worked out now, before the majority of the public has access to it.

One of these issues that is currently being dealt with is encryptation. This is technology that allows users to communicate back and forth electronically without anyone else being able to tell what they are talking about or what they are sending each other. It is sort of like a secret code, but much more complicated. The problem is, the US government is trying to regulate what kind of codes companies and individuals can use to communicate with each other, as well as wanting the ability for government officials to have the ability to decode ALL communications.

The government released a encryptation export plan on October 1st, 1996 that President Clinton was expected to sign shortly after this was written. The order will go into effect at the first of the year. The plan allows companies to export encryptation codes that are 56 bits in length (that is sort of like a password that is 56 characters long) if they have a permit, but also says that within two years, those companies have to provide the government with what is called a "key-recovery system" which would allow the government to intercept and read any transactions that were encrypted! It would give the government the power and the tools to look at any piece of encrypted information on the internet that was sent through legitimate means.

Do you want the government to have the ability to look at any information it pleases? What about companies who want to generate codes longer than 56 characters? Is it really an interest of national security to tell them they can't? These are just a few of the questions raised by this executive order. If you want more information on the encryptation issue, visit the Encryptation Policy Resource Page at http://www.crypto.com/ . There is a petition there you can sign to tell the government you don't like the policy, and there are constant updates on the encryptation policy. You can also get updates on what the senators and representatives from your state are doing on the encryptation issue. Encryptation may not seem like a very big deal, but it does give the government a lot of power, so check out this web site today.

Since the column a couple of months ago where I told you about the anonymous e-mail service at anon.penet.fi the service has closed down. Though the site was in Finland, the guy running it bowed to pressures from U.S. authorities that the service was being utilized to facilitate the transfer of child porn. How convenient that they can use a hot button issue to get rid of a service that can be used for other, less nefarious (or maybe just differently-nefarious) purposes. It figures.

Well, now it's on to the mindless (or not so mindless) entertainment sites for you to browse. A little bit of something for everyone this time around. Enjoy.

If you have a decent computer (a fast 486 or a Pentium) and a fast (28.8 or better) connection to the internet, you should check out CRUX Internet Radio. This site brings you audio via the program Real Audio, and offers punk, ska, and other forms of new rock music. They also have live concerts, which in the past have included THE QUEERS, THE SWINGING UTTERS and DOWN BY LAW. They do CD reviews, have a message board, live IRC chat via the web, and interviews and features. It's a pretty extensive site. Unfortuneately, for some reason, my computer was having problems with the audio portion of the site, but give it a try. You'll find it at http://www.crux.org .

For all of you scum-sucking, pretentious-asshole record collectors out there, the usenet newsgroups offer a few areas for you to buy and sell vinyl, CDs, and memorabilia. There are no punk only groups for record collecting, but you might be able to find what you are looking for in any of the following areas: rec.music.collecting.misc, rec.music.collecting.vinyl, rec.music. market place.cd, rec.music. market place.misc, or rec.music. marketplace.vinyl . Good luck, and if you find any copies of the first GISM lp, let me know.

From out of Madison, WI comes a weird little e-zine called GOATWEISER. It's a fun, but quick read — sorta like one of those one or two page zines someone hands you at a show. Goatweiser is at http://pw2.netcom.com/~bberu/goatzine.html .

Another new online zine (they keep cropping up even faster than their paper counterparts!) is Guilt Trip. Reviews, interviews, columns, and whatnot. My favorite part is where editor Justin T. Stranzl says that he named the zine Guilt Trip partly because he felt guilty about doing a zine so he could get free promo records, tickets to shows, and that the best stuff in his zine is done by other people. You can't argue with honesty. You'll find Guilt Trip at http://members.aol.com/gtzine/welcome.htm .

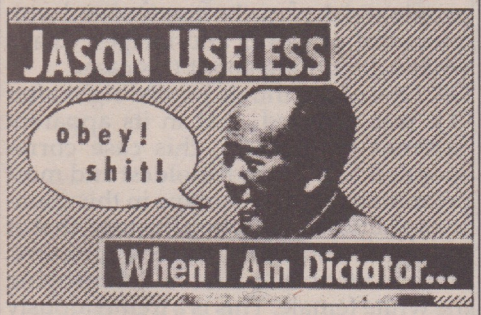
NOW MEET SATAN zine out of Seattle has a great web site for those of you that don't want a lot of photos, but want a lot of cool stuff to read. Carol Steele has put together some of the articles from the various issues of her magazine, as well as pages for her bands — Not My Son and Naugahyde. If you haven't read the paper version of this zine, do yourself a favor and check out the web version. I think you'll like it. The URL for NMS is http://www.aa.net/~cheezus/nowmeetsatan/ .

Now here's a page for those of you who want lots of photos but don't want to (or can't) read. It's called PunkShow (http://ws-34.socomm.net/sczott/punkshow.htm) and is a photo exhibit put together by Scott Bilby of bands that have played in Columbia, SC. There are some really good photos here of bands like Assfactor 4, Antioch Arrow, Rye Coalition, and Los Crudos, just to name a few. Go to the PunkShow pages and see what some of your favorite bands look

like playing live.

For fans of underground and alternative cinema, FLICKER offers a ton off information about little known artists. There's also resources for would be film makers, and a library of stills from various films. Most of these filmmakers very underground and experimental, so it is fun to see what they are doing with the medium. You can also order videos of many of the films you read about from Flicker, but seem kind of expensive, unless you realize many of these are actually films and therefore have more overhead than a simple punk video. You can find Flicker at http://www.sirius.com/~sstark/ .

Hope you find some of those sites to your enjoyment. I've enjoyed exploring cool net sites and bringing them to you every month here at Netpunk, and I plan to bring you even more in the New Year. I love hearing from you, so e-mail me at hanford@primenet.com and let me know what you think, or what you're up to on the net. Finally, 1997 is going to bring a major change for me. I've decided after 15 years in the Boise, Idaho punk scene, to pick up and move to Santa Cruz, California. If you want to write me, my address is PO Box 752; Boise ID 83701 until December 25, after that point, write me at my new address — PO Box 8059; Santa Cruz CA 95061. I'm outta here.



The undesirable classes never liquidate themselves.

-Joseph Stalin

Reality can be a bummer sometimes. Case in point: I am a columnist for Maximum Rocknroll; ergo, in the punk rock universe, I am "somebody." However, I also spend 40 hours a week swiping credit cards and peddling Amy Tan novels at "the largest independent bookstore in the United States." As it happens, the aforementioned (and ubiquitous) MaximumRocknroll is one of the many products "we" stock. Hence, it falls within my duties to sometimes straighten this magazine so that it's properly arranged with "our" other magazine-format products. My attempt at transcendence, at a legacy beyond the cold crappy fingers-to-bone-scrabbling for crumbs, is mocked. Like a boomerang with a nasty sense of humor, my modest ambition has returned to hammer the back of my head, to teach me a simple lesson about my place on this capitalist planet. My easily-won status as a "nobody" is ringingly confirmed.

It's at times like these that I huddle in my fetid warren and plan exactly how I'm going to get my own back...

—When you call one fruit an "apple" and another fruit an "orange," you're saying something about the differences between the two. A red or green fruit with a stem and white meat is one thing; an orange fruit with a thick peel and soft, segmented meat is definitely another. This principle is at the very heart of language: words are used more to exclude than to include. "Blue" excludes red, green, yellow, black, etc. "Dog" excludes cat, and so on. This, you could say, is "classification." This is what language does.

Now, many punks lose trust in this reliable principle when it comes to subcultures. Our friend, who serves us so well when it comes to "keylime" and "lemon meringue," or "oak" and "cedar" is deemed inadequate to handle "punk" and "crusty."

My Cabinet-level Bureau of Subcultural Taxonomy will take care of all that. Never again will the word "punk" appear in magazine articles about Hole. And idiotic run-on band self-descriptions ("Well, we're sorta goth-folk rapabilly zydecore") will be a relic of yesteryear. Everyone will fill out a questionnaire that determines their real subcultural status.

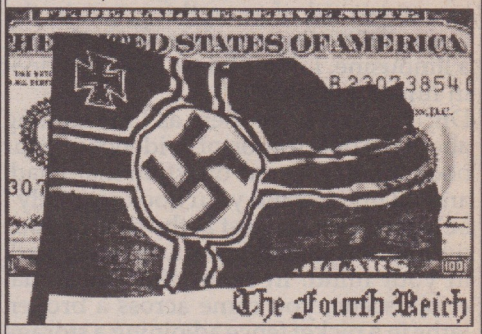
Then, since the main difference between goths, rude boys, rockers, grunge kids, Deadheads, skinheads, club kids, crusties, metalheads, gangstas, mods, indie kids and the rest is in what they consume, the information will be used to mass-market "individually" "rebellious" products. Every movement is a potential market; my government will exploit this to the fullest, with clothing, soft drinks, magazines, cars, CDs, military recruiting ads, and shopping malls tailored to let every consumer purchase the products that best express her "own" "personality." As Col. Harlan Sanders said when asked how he felt about hippies: "They eats chicken, don't they?"

—My regime will be extremely tolerant of opposing political viewpoints. A free and open exchange of ideas is the true measure of a society, blahblah, you get the idea. But some groups represent such a danger to our society and our people that I cannot allow their hateful poison to be sprayed on our fragile garden of ideas. To allow these criminals access to TV, radio, and print media is tantamount to condoning mass murder. The blood would be on my hands.

Thus, I cannot, in good conscience, allow the antisocial venom of the Democratic and Republican parties to seep into our nation's political bloodstream. Their past records speak for themselves: decades of war, assassination, racism, strikebreaking, gay bashing, dope pushing, and complicity in torture and oppression around the globe. Their shared role in the largest rip-off of all time - capitalism - is merely another item on the roll call of treachery. Can we really trust these lying thugs, these proven traitors to our people and enemies of our class?

I ask only that you examine their record. You will not help but conclude that action must be taken against these criminals. Join me in supporting the Demopublican press blackout.

So that's that. Now I have to go to work. Get ahold of me at POB 63452, St.Louis, MO 63163.



DE: This is the third part of a discussion with Stephen Singular, the author of the recent book *Legacy of Deception*, subtitled *An Investigation of Mark Fuhrman and Racism in the LAPD*. We've been speaking about some of the allegations concerning possible white supremacist connections of Mark Furhman, and you mentioned a researcher named Donald Freed, a name well known to the veteran audience of this program, is going to be coming out with a forthcoming book about that, coming out this fall. Please tell us about that.

SS: The book is called *Killing Time*, and it's published by Macmillan, and it will be out in either late August or early September. Donald Freed and another gentleman I believe are the primary authors of the book, but he had 3 or 4 people working with him, and was able to do a lot of things I couldn't. He lives in Los Angeles and as I said, he had a staff working on his behalf. One of the interesting things that Mr. Freed has done is to take computer experts and essentially use computer timelines to sort of take the available time for this crime, in other words if we went from saying, five minutes after ten let's say, on the night of June 12th 1994, til about five minutes til eleven when the limo driver sees O.J.

there, and he does some very very interesting things with the time and what he basically demonstrates, through experiments and through evidence and through corroborating testimony from a variety of sources, is essentially show you that these crimes were committed later than the prosecution says they were, and there simply never was enough time for Simpson to do it. And I think he makes a very, very strong case for that. But even the prosecution in their own case, as we know from watching the trial, I mean they started out by saying a dog barked at 10:15, so that's when the crimes were committed. By the end of the case, based on the testimony of people like Robert Heidstra, who heard things at 10:35 and 10:40 while walking his dog, they had moved back the timeline considerably, back to 10:30-10:35. I don't know how you kill two people, get rid of all the evidence, get rid of all the bloody clothing, take a ride home, get rid of everything, get in the house, take a shower, clean up, and get in a limousine. I don't know how you do it in fifteen minutes.

DE: You know Stephen, as I'm thinking about the delineation of evidence in your book, there was one question that I had, and if I understand your book correctly I believe it also, at least at the time of your writing was something of a question mark in your mind. In examining the actual crime scene, you came across a broken lathe in a picket fence adjoining a storage area, part of a storage area adjoining Nicole's property. Did that have any relation to the stick that was found...

SS: I don't believe that it did. I was just there trying to do the best I could, as I said earlier. The point I was basically making was that I was there, I was doing a lot of snooping around and I was doing a lot of checking out fences for where it had been broken and, as I write about it in the book and as I really think it's somewhat germane to what I'm talking about, whereas I was at the crime scene three or four times, on my own, looking around, doing my own investigation. And what I always felt when I was there was this enormous sense of irony about this entire case, that it's probably the most publicized crime in American history, that or probably a Kennedy assassination. The media has never really focused on anything I think for this long with this intensity, and I don't think we know anything about this case. I don't think, I felt it standing there, I feel it today. I don't think we know yet what happened in this case.

DE: Indeed. One of the things that's interesting about the O.J. Simpson case, it has been, and I cite again the quote from Edith Wharton, that "a frivolous society can only achieve dramatic significance through what it's frivolity destroys." Certainly there has been an awful lot of media coverage, excessive and perhaps obsessive media coverage of the O.J. Simpson case. There has been an awful lot of bad humor, much of it quite sick, about this case. And yet I think this is one of the most profound political events in recent memory. It has I think enormous and I think incalculably great political overtones. I wonder if I could ask you to ruminate on that a bit.

SS: Well I think, what I, what happened to me during the case is that, as I said, in 1984 I started writing a book about white supremacists who killed a Jewish talk show host in Denver. And what I mean by saying that is that I am not a person who is that naive about racial issues. I mean, I have been close to some pretty ugly things back then. And have written about racial issues and thought about them, and feel that I am relatively sophisticated. I entered the Simpson case trying to get something done, trying to find out what was in blood, and answering what I felt where some very serious and very significant questions, to see what really happened. I'm white, and I approached and dealt with many different white journalists working for major media organizations - *The New York Times*, *The LA Times*, NBC, ABC, CBS, CNN, right on down the line. I could not find one white person in the media, in the major media organizations of the United States, who would listen to any information that ran contrary to the canned version of what happened in this case. It was inconceivable to these people that police plant evidence. It was inconceivable that they would do that by racial motivation. It was inconceivable that O.J. Simpson was innocent. It was a loss of innocence for me, and as I said I don't think I was starting form a point of great naivete. But I was simply astonished at the difference in perceptions of police behavior. And I think that for any white American, that's what this case is all about. It's about realizing that there is an enormous fear factor out there, an enormous underlying racial fear in our society, that I think white people, I think the white media, I think the major media outlet organizations, highly predominantly white, were allowed to give vent to that fear in this particular case. A black man killed a white woman. That was the standard interpretation from day one. Forget the fact that it came from somebody who's psychologically disturbed, *by his own admission*. Fifteen years earlier, in psychiatric reports that 'I'm not fit to be on the streets, I can't stand African-Americans or Hispanic people, I don't like long hair', this is the person who's conducting the investigation. This is the person who is creating the information that was fed to our media. This is what our media was swallowing. They could not conceive of the fact that police could abuse racial minorities. That is the most significant thing in this case to me. And it shows that the difference in our experience, and the difference in our perceptions remain so wide, and so disturbing, that if we don't start to do something about it, we're just going to suffer more. The most disturbing thing about this case, to me is that. I remain to this day, I can't get most white people to even consider these ideas.

DE: It was not a pleasant experience. I was deeply skeptical that O.J. Simpson could have could have done this, simply because the, thinking about the physical circumstances, it didn't make sense that a single individual could have done this.

SS: But the point is that the media doesn't deal in physical circumstances, it deals in unconscious emotional responses. There's enormous fear of black people. There's enormous fear of the black male. You throw that image up in front of people and then you darken it, as *Time* magazine did, and then you make it look more sinister. It has nothing to do with rationality or evidence or physical circumstances, or blood or EDTA or anything else. It's pushing deep buttons in people and they can be manipulated with a handful of words and images. That's what's disturbing about this case.

DE: One of the things I noted right after O.J. was arrested, that in its apparent external parameters, this case corresponded to a "T" to the oldest and most pejorative racist stereotype in this country's political and cultural history, that of the hyper-libidinous, hyper-aggressive, black male lusting after and destroying the white female. This is a tremendously powerful, racist image in our culture and our history. One need only think about the legion of lynchings that have taken place in connection with this. More publicized cases such as the Scotsboro or Martinsville cases, in black men were accused of raping white women, these were quite celebrated cases, and even though we consider ourselves far more sophisticated as a people now than we were in those days, yet perhaps as William Faulkner said, "The past is never dead and buried, it isn't even past."

SS: I think that's what you saw here, just simply come out. We would like to think all of these things about ourselves but the fear is right there beneath the surface, and everything that happened in this case triggered and brought to the surface those very basic fears, and we just haven't dealt with them as a society.

DE: You noted the particular significance of "race-mixing" for white supremacists, who made figure in the background or even foreground of this case. Certainly that was the reason your source contacted you, as opposed to some other author, because of your background looking into the murder of Alan Berg, in connection with your previous book. We might want to note in passing, too, that Louis Beam, the author of *The Leaderless Resistance Strategy*, which has come into the focus of the media in the wake of Oklahoma City, along with some other Aryan Nations people, owned a bunch of property up in Sand Point, which proves nothing. There's also an Identity Christianity cell up there, headed up by a fellow who I believe his name is Richard Barwell. That information came from the Coalition For Human Dignity, in Portland, accessed in the British anti-fascist magazine, *The Searchlight*. That's the source. I believe the guy's name was Dave Barwell but I'm operating from memory. One of the fascinating pieces of rumination in your book, Stephen, concerns your reflections finally succeeding in doing something nobody else had been able to do, or nothing else had been able to do, pushing the O.J. Simpson case off of page one.

SS: Well, what was interesting was that when I was originally approached by my source, I was told, and this is almost a direct quote, "You wrote about neo-Nazis ten years ago, and you wrote about them as a fringe group". They definitely were, nine guys formed a circle up in Washington State and decided to create a white-power revolution in America. And they did in fact wreak a lot of havoc before they were finished. But it was a fringe group. I was told that "These elements are no longer operating on the fringes, they are a lot closer to mainstream society and respectability". And I, frankly I haven't tracked all this stuff all that much over the last ten years, I went on to other things and wrote other books. And I was not that aware of it. As the Simpson case unfolded, it became very clear that I was being told was that somebody with a white supremacist agenda, like a Mark Furhman, could hold our entire society hostage by... Very small actions and very few words could hold an entire society hostage and make them believe something even if it weren't true.

DE: We should stress once again that Mark Furhman has not been charged in connection with any crimes, simply for formal legal purposes.

SS: But I had been told that that was possible.

DE: Oh yeah.

SS: The book that I quoted at length when I wrote my first book, *Talked To Death*, was this book called *The Turner Diaries*, which was a white supremacist fantasy novel about a white power revolution that occurs, I think it was 1991, when the revolution was supposed to occur, this was written I believe back in the '70s. Anyway, blacks, Jews, Hispanics, women, homosexuals, are all sort of slaughtered, and these white Christians take over the country and set everything right, and live happily ever after, basically. It was a fantasy novel as I said, but when the people who killed Alan Berg, they got their blueprints for doing what they did, came right out of this book. And so they turned the fantasy into reality. And had plans to kill blacks and other Jews, etc. That was fairly remarkable and alarming and astounding in and of itself, for that particular book at that particular time. Then I was told that Furhman was connected to some of these same people, which was further astounding and remarkable. Then, when the Morrow building was blown up in Oklahoma City a year ago, Timothy McVeigh was arrested and the book that he had on his person at that time was *The Turner Diaries*. And some of the same people he was associating with, and again he has not been convicted of these crimes, but again some of the same people he was associated with were people whose names had appeared in the book I had written ten years earlier. So, are all of these things connected? I'm not prepared to say that. But the remark that I was told at the start of my involvement in the Simpson case, if these elements have moved much closer into the mainstream, Furhman was a cop, this guy was in the military, it really gives you a great deal to think about.

DE: There is a tactic that has been been formally expressed by various Nazi spokespersons, not only in the United States but in Europe, of the necessity of infiltrating the police and the military in order to acquire "specialized knowledge and abilities," to be used for the purposes of formally overthrowing the "bourgeois state." The rhetoric of left revolutionaryism is sometimes co-opted by Nazi elements, even going back to the Hitler period, when he called his group the German National Socialist Workers Party in order to attract some disaffected leftists, at least in the initial phase. I would also note that the National Vanguard Books, that puts out *The Turner Diaries*, also has a couple of other books out, one called *Serpent's Walk*, about a Nazi takeover of the the United States in the middle of the 21st century by descendents of the SS who have infiltrated the US Army, and at the end of WW II we did take in a great many Third Reich veterans to use in our intelligence system and military and rocket and other military sciences. And interestingly enough this Nazi takeover, this projected Nazi takeover, takes place after underground elements of the SS build up a capital organization and buy into the U.S. media, using it to sway Americans in a Nazi direction. There was an account in a 1990 book, by an informant, an apparent participant in the Order, a guy named Martinez, that he alleges that "German families" in Latin America had helped channel some money to the Order's activities. I don't know if there's been any overt confirmation of that. I would also note that National Vanguard Books has a book called *Hunter*, about a Nazi assassin who goes around killing people of color and interracial couples in particular. Oddly enough, whether there's any connection, I can't say. It certainly is significant, or interesting, and I wouldn't altogether dismiss the possibility that it might have some significance. One of the things that you note in your book, Stephen, and that I think your source expressed quite eloquently is that one of the central aspects of this case was not that this case was not about justice, but it was about winning. And I think that to a certain extent, if I'm interpreting your take on various elements involved with this, the media certainly, the prosecution certainly, the defense possibly, and I think Mr. and Mrs. America and all the ships at sea, possibly, that really winning took precedence over truth and justice. And I wonder if I could ask you to develop that a little further.

SS: Well, I think that was the disturbing thing about the whole involvement for me. I began with the premise that, if a blood test would reveal the truth of at least one aspect of this, then lets run the blood test. Let's get that information to somebody, and get them to run the blood test and get some answers. There's rumor, innuendo and everything else but that was the only provable thing in this case as far as I could tell. I went to the defense, as I said a long time ago, in August of '94, and the very first thing Carl Douglas told me when I was talking with him is, he said you don't understand any of this. He said that nobody in this case cares about anything except furthering their careers. He said that's what you don't get in this situation. You know, we're doing this in public, we're going to be judged publicly and nobody is going to risk anything, is going to risk their career for anything of the nature that you're suggesting. In other words, let's find out what really happened. And at the time I don't think I believed him. I felt, well he's just a cynical lawyer, he's just trying to get rid of me, something like that. I really believe now that he was

just simply telling me the truth, the obvious truth. The defense was not particularly interested in doing anything except getting Simpson off. The prosecution was not interested in any information that did not square with their air tight theory that they started with. I tried to talk to Chris Darden several times, and he would not talk to me. The people who came forward long before the trial started, who'd had first hand experience of Furhman's racism tried to talk with them, and they wouldn't listen to them. They clearly were not involved in a search for the truth. I thought long and hard about going to Judge Ito at some point, and dealing with him, and I went to two or three lawyers and talked to them about it, and they said he'll never take independent testimony from you, it's not his job and it's just not going to do any good. I tried my best to go to people in the media, to get them to work with me, to investigate some of this information, people with real resources, the networks for example, I couldn't get anywhere. It just, I mean again, I suppose if my particular story has any message to it or narrative to it, it's just the total loss of innocence. I thought there was somebody with some interest in finding out what happened in this case, and I don't, I just don't believe that. It's all about image. If you create a society that operates now on images, and on celebrity, and on frivolousness, to use your Edith Wharton example, and you go up against that, it's frightening. It's absolutely frightening. That I think that we've come to this point. This is the only substantive conversation about the book that I've written. Nobody wants to deal with it. Nobody wants to think the police may be a disruptive force in our society, as well as a force to quell disorder. Maybe we have a problem there. Nobody wants to believe that their generating or perhaps deepening racial violence.

DE: There is an old Turkish proverb, Stephen, that reminds me of the rejection you experienced at the hands of the prosecution, the media, and others and that is "He who tells the truth gets chased out of nine villages." And I'm afraid that's certainly been your experience, and I can say is my experience, pointing to the probability of O.J.'s innocence before the verdict, and then of course he was acquitted. It simply does not carry a whole lot of weight. I think people have been far more interested in confirmation than information in this case. They want their hopes, their beliefs, their prejudices, their hypotheses, confirmed rather than examining information which might lead them in a different direction. One of the things that continues to puzzle me, Stephen, is why the defense did not make better use of some of the information you gave them. They were prevented by Judge Ito from testing some of the samples for EDTA, and yet, for example, when F. Lee Bailey, or for that matter the other attornies were dealing with the issue of the planted glove, they never pointed to that blue, plastic object on the other side of the fence. It seemed to me that a demonstration of that picture in connection with showing an LAPD evidence bag might have been quite compelling.

SS: I don't understand all those things myself. I told Carl Douglas, when I began and was trying to get this blood preservative off the ground, and I just kept saying to him, Carl, there's more at stake here than winning this trial. If Simpson walks out of that courtroom and people think he's guilty, it's not going to serve him very well, and it's not going to serve race relations in this country, it's not going to serve other things. And he just looked at me like I was from Mars. Like none of that matters. I think when the Furhman tapes came along, they had what they perceived everything they needed to win, and they weren't going to try anything that was very risky. And as they always say, they don't have to prove anything. I think what I told Carl has ultimately proven to be the truth. They won, O.J. walked, he's a pariah, he can't do anything, I think there were larger issues at stake. But they're criminal defense lawyers, they don't care about any of that stuff. There's no vested public interest here if the people who work on the behalf of the public don't do their jobs. They are not really the heroes in this situation that one would like them to be. I wanted them to take the information and work with it. It was very, very, very hard to get them to listen to anything.

DE: That's disturbing. Now you mentioned that, so far, I have not heard from any media source or anything about your book, a friend of mine mentioned it to me and I have used my modest resources to try to publicize your book. What has been the media reaction, you said this was the first substantive conversation you had in the media about this.

SS: Well first of all, you know we just go back to the same cycle we talked about. Most people in these circumstances to interview you haven't read what you've written. If you haven't read what I've written, there's no way to talk about it. Because it's complicated, it's not something you can reduce to a handful of sentences and say this is what happened. I mean, I went through a year-long experience of trying to get somebody to pay attention to what I thought was relevant. So, that's where you start from, I mean you've created this situation in which you can't, generally speaking, have the kinds of conversations that we're having right now. And there has been virtually no response. I mean I can give you another example, from Los Angeles. When these crimes were committed on June 12th, 1994, Simpson took his ride five days later, on the 17th, a few days after that a man named Peter Bozanich[?], who was one of D.A. Gil Garcetti's main lieutenants at that time, who sat in at all the high-level strategy sessions, what are we going to do in the Simpson case? He came forward and he told Garcetti right then, he said, this evidence doesn't make sense. If you look at it, it just doesn't add up. There's no blood around that glove, how did the glove get there, where are the footprints, how did this happen? And he said other things. His reward for his behavior was to be demoted to the area here known as Compton, which is not a very nice place. They got rid of him. I went to media people here, and I gave Mr. Bozanich my book, he read it, he said, yeah, I believe everything that's in there. And I went to the media here and tried to get this publicized, and they don't want anything to do with it. They don't want new information and they don't want to upset the assumptions that they hold very dear to themselves.

DE: That is very sad indeed. Stephen, we're almost out of time. I'd just like to get a brief reaction from you. I think in many ways the O.J. Simpson case could be said to correspond to the Dreyfus case in late 19th century France, and I think that any future treatment of this should go beyond any possible individual criminal guilt on the part of white supremacists or whoever, and to examine the sociological and political aspects of this terrible event.

SS: I think in its largest aspects, there are three or four key points. In our racial subdivisions, we still have totally different experiences and don't see the world at all in the same way. Racism is a part of us. I mean, you can deny it, you can try and shove it under the rug, but it's there and it has to be confronted on both an individual level and on a social level. The people who have bought into the myth of this case need to examine their own racial fears, I don't care what color they are. They need to take a look at it. That's number one, that's the most important thing.

DE: We're almost out of time Stephen.

SS: Number two, the media, you must question what it presents if you think it's reality. It is a grotesque distortion in many cases of what is real, and people have to confront that. And third, you can never assume that you know everything. You just can't. All it took to solve this case

were a few open minds and they just weren't there.

DE: All righty, well Stephen Singular, the author of *Legacy of Deception*, Dove Books, copyright 1995 soft cover edition. Stephen, thank you so much for writing this book, for the courage that you've demonstrated and the integrity you've demonstrated in pursuing your lonely quest, and let's hope that at some point this contributes substantively to our understanding of this even.

SS: Well thank you very much.

DE: And thanks so much for your efforts.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

San Rafael, California, October 14th, 1996 - My trip to the Post Office today was spoiled by the Post Office being closed. It seemed too good to be true when I drove into an empty parking lot. Shit, I couldn't have gotten a much better space if I were a fucking cripple. If I were a smart person (I wish!) I would have realized something wasn't right, but instead I was thinking, "I'll bet the line will be really short". There was no sign explaining why the P.O. was closed. I guess it was too much trouble to make a sign just on the chance that one dumb guy would show up. Turns out today was Columbus Day. I thought they had gotten rid of that one. Historians agree that Columbus was responsible for the deaths of more than a million people. I thought that you couldn't have a holiday named after anyone who was responsible for more than a million deaths, but it turns out that was a state ballot initiative that was narrowly defeated as it would have eliminated most holidays.

There's something very insidious about holidays - kids get off from school. That's why kids grow up thinking holidays are cool. Sometimes the kids never outgrow it. I loved getting off from school, but to me it was the only good thing to be said for holidays. One less day of having to learn the 4 "R's", Reading, wRiting, 'Rithmatic, and Revisionist history. One less day of being told I was an underachiever and thinking, "The best career this guy could come up with is working as a High School guidance counsellor, and **I'm** an underachiever?" One less day of being told my grades were low, and trying to explain it wasn't my fault so much as inherent flaws in the educational process. One less day of futile explanations to the other kids as to why algebra was by far the most useful course. One less day of refusing to learn a foreign language on grounds that I really had no travel plans.

All holidays in this country are either created by the government or by the christian churches, except one. The one exception is Halloween. It's a pagan holiday that somehow infiltrated the system, and it's bizarre that they actually teach it in the schools. Of course, considering the quality of the education students receive today, learning to go door to door begging for food may be the most useful skill they'll learn for later in life.

The worst of the government holidays is Memorial Day. Memorial Day is supposed to honor veterans and war dead, but it seems to be honoring them in lieu of the health care benefits they were promised, or even treating them like their lives weren't expendable in the first place. In Viet Nam the government knowingly exposed thousands of soldiers to the ultra-toxic Agent Orange, then let them die while denying for years that the exposure had ever happened. In the Gulf War the U.S. injected soldiers with a supposed anti chemical warfare drug, which now appears to be the cause of Gulf War Syndrome for which the government still refuses to accept responsibility. Stories like this aren't the exception, they abound in the aftermath of every war. Deliberately put soldiers in harms way and deny responsibility later. Fight them in court for years hoping they gradually die off, while proclaiming them heroes one day a year. Every year the President visits the tomb of the Unknown Soldier. What a scam. They couldn't figure out who this guy was? How hard did they try? I suspect the whole Unknown Soldier thing started as an elaborate scheme to cheat the guy's family out of the insurance money, and just got way out of hand. Come on Mr. President, forensic science has come a long way in the last hundred years - let's dig this guy up and figure out who he was.

The christian churches have enough clout to provide a pair of lengthy breaks in the school year. These people have a real genius in public relations, which is the only explanation experts have been able to come up with to account for the popularity of their religions. The break from school wins over most young people, and the gifts take care of the majority of remaining hold outs. Don't take that lightly, coming up with that whole gift concept was a real breakthrough in organized religion. If the Muslims had come up with the gift thing we'd probably all be bowing toward Mecca on a daily basis.

If you don't think society is effective in indoctrinating children with holiday crap start counting every time you hear an adult refer to the christian holiday in December like it was a date. This zine has paid an annual year end bonus to workers, which I have heard people describe as if it were connected to the christian holiday around that time of year, which it isn't. I told you the christians had a genius for public relations and timing their holiday to take credit for year end bonuses is a perfect example. Anyway a few months ago I was assigned a holiday single to review for MRR. Here's the review as it appeared in MRR #160:

THE HALFLINGS - "A Kiss For Christmas/You're The One For Me"

Christianity is more than just a way for child molesters to avoid paying taxes, it's the religion of choice of 82% of all Americans. (That figure rises to a whopping 96% among mass murderers.) You have to credit the Christians for the all time number 1 public relations gimmick, a fake "birthday" for their central figure toward the end of each year. I've always been puzzled when people who call themselves "punk" put out records endorsing phony religious bullshit, but it happens every year. I won't play along. I refuse to review the side of this record that actually mentions mistletoe. The flip is damn catchy pop-punk which I recommend. (MC)

After writing the review I suggested to our editor that we no longer review religious records. A week ago I received this E-mail from George of The Halflings:

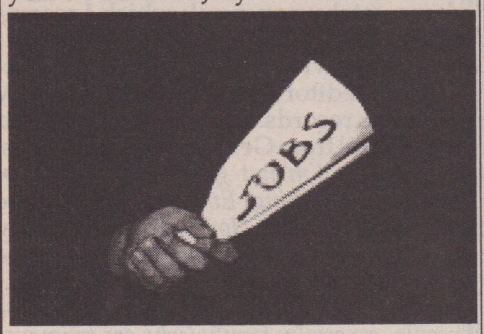
Mel - I'm not gonna say you're an asshole or anything. Everyone is entitled to their own opinion. Honestly I'm not really religious. Originally that 7" was supposed to come out as a flexi limited to 200 for family & friends. It was intended only as a gift for those people- especially family (who are religious) Grandmom & Pop love those home made cards and stuff. This is even better it's sorta like a home made audio card WITH NO BAD WORDS! That was important. It is something that is very much me. It was too expensive to release like that so Donnie released it

as a 7". "A Kiss For Christmas" isn't a serious song. I'm not even mentioning Jesus or anything like that. Whatever problems you have with religion really has nothing to do with our record. I think it is a good record with clever words and well written chord progressions. I think you strayed a little bit from reviewing the record to voice your opinions on the subject. I suggest you write a column on the subject instead. I don't have a problem with you personally, only with this, which I feel is the slagging of a decent record. Punk rock to me is just about having fun. Christmas is a time when I get to have fun with family that I don't get to see much. I don't go to church or anything. I just enjoy spending time with loved ones. That is what Christmas means to me. Jesus Who?

I sent the following E response:

George - Thanks for giving me some feedback on what you thought of my review. I was surprised that you said I slagged the record. I didn't. I like the record a lot, but I was unable to review the A side because of reasons I explained in the review. I've gotten a lot of feedback about what I said, and people were very positive about the way I handled it. I can't accept when people try to explain their support of religion as, "it was only meant in fun", "we thought our friends would enjoy it", etc. If you are not religious you shouldn't be supporting religion in any way, especially in an insidious form like a holiday that uses lies to indoctrinate children into life long religious servitude, as is often the case. The christian holiday in December is so devastatingly pervasive that people like yourself frequently become unwitting parties to this giant deception. The types of sentiment that your record represents are omnipresent, whereas the alternate point of view that I expressed rarely sees the light of day - even in MRR!

What do you think? Should we review this type of religious record? Let me know what you think. In the meantime I'll be out pricing explosives for next year's Fourth of July.



Well probably the best job I ever court attendant in a local park, all I had courts and collect the money. I was only minutes out of every hour, the rest of the beer, take drugs, read pornography or just had was as a tennis to do was book the working about 5-10 time I would drink wander through the park.

The real beauty of the job was the complete lack of supervision that not only enabled me to do all of the above but also allowed me to double my wages. If a customer paid for a tennis court and didn't take his or her ticket the money went straight in my pocket.

I was working seven days a week, of course, with no one checking up on me, I was invariably late and nearly always knocked off early. I had money to burn and would go to shows nearly every night, my girlfrlend was treated like a queen and I would buy my friends drinks like there was no tomorrow. For the first time in my life I had no financial worries.

Cool huh? Well not really, my life became a bit too hedonistic, if I wasn't drunk or stoned I was hung over or having a bad comedown. I soon became bored with simply hanging out in the park all day and began to find other ways to fill my time.

I'd always been a bit of a reader, but now I had plenty of time on my hands I began to devour book after book as well as reading broadsheet newspapers cover to cover. Although it wasn't my job I began to sweep the broken glass from the paths, I bought some paint and painted out all the racist graffiti, instead of just watching fights I'd jump in and stop them. I really began to care for the park.

I soon got to know everybody who used the park regularly, I befriended an old man who was both a drinker and a bit senile. He wasn't like the other drunks in the park, he was always smartly dressed and preferred his own company to that of his fellow sots. I bought him a couple of beers on his 80th birthday, he was really choked, he said it was the only present he'd received, I felt good. At Christmas he qave me a card he'd made, "How many beans make five?" it said on the outside, the inside read in each hand and one up your arse."

A few months later I found him lying on a bench, he'd had a heart attack. I held his hand and spoke to him as his life slipped away. His sister turned up a few days later, she had not seen him for ten years and she thanked me and invited me to the funeral. At the funeral she gave me his watch, something I will

Okay, so why am I telling you all this? Which do you think was the coolest, dare I say punkest, aspect of my job? The fact that I could get fucked up and steal money with impunity, or the fact that it fostered within me a thirst for knowledge and a sense of altruism. Write to me. Jason Slack, 2 Pinecroft Cres, Hillside Gdns, Barnet, Herts, EN5 2NX, England.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

FAR ENOUGH

Adrienne Droogas

The billboard thrusts up into the sky, obstructing my view of the sun and looking as if it was a gigantic black hole rather than an advertisement. I studied it closer, and even though I had no fucking idea what product it was trying to sell to me, I knew what method it Was using to try to get me to want to buy it: sex. To the far left of the billboard, there was a set of cherry red lips that were slightly parted. I could see the tip of a nose and the curve of a chin, but it was the lips that caught my attention. Lips that glistened and pouted, full and tantalizing as if at any moment a wet tongue was going to slip out and moisten those oh so ready lips. Those lips belong on a blow-up doll. Those lips belonged in the adolescent fantasy of any angst ridden, hormone driven teenager. And yet there they were...up on this billboard. The rest of the space of the ad was taken up with a huge silver fork. On the tongs of the fork was a fresh and succulent strawberry that was covered in a frothy, cream substance that dripped from the fruit. And where was the phallic fork with its bright red, cream covered tip heading? Straight into the waiting mouth. I asked myself what the hell was being sold in this ad and the only thing that popped into my mind was the word 'blowjob'. Yep, that's right. Go ahead and tell me that my mind is in the gutter, but give me a fucking break in the process. Was the ad selling lipstick? Um...no. Was it selling fresh strawberries? Maybe if someone's looking to have a little food sex. Was it selling cutlery? Silverware? Polish for silverware'7 No. And this billboard is just one example out of hundreds of millions where sex sells a product. There's always the ad I saw for some chic women's clothing designer where a female model was playing pool, but she's completely naked. Maybe the clothing are so high fashion that you don't need to see them first to know you'll like them. Or maybe the

advertisers just wanted a chance to catch your attention and use sex to get your to remember their name. Well, sorry guys and gals! All I remember is how stupid I thought your ad was.

The use of sexual exploitation in the media can get so tricky and send out so many fucked up messages. And after being bombarded and hypnotized by these images, it's hard to not be influenced. If you buy such and such car, then the gorgeous model in the clingy evening gown who is lounging on the hood of the mobile will be yours. If you just wear (fill in the blank) designer jeans, then you too can look like a top model or any other living barbie doll commonly referred to as a top model. It teaches us to not be satisfied with our bodies. It teaches us that sex is a commodity to be bought and sold. It shows us flashing body parts and hint of cleavage or a finely toned muscles and creates a hunger inside of us for something that we can't have. It's important for us to all be aware of it. To not let sex exploitation in the media influence how we feel about ourselves or alter the way we view other people. To not build up physical standards based on fake, airbrushed beauty. To not let the media's vision of what's sexy become our vision. To see billboards like the red lips about to suck down the strawberry on the fork for what it is: a stupid advertising campaign for a product you probably wouldn't want anyway.

HE'S IN LOVE WITH ROCK'N'ROLL *WOAH* or *YOU* FIGURE OUT THE REST OF THE PUN

I got a standing policy of not answering the phone in the morning, reasons being **a)** it might be some loser who wants to meet me for lunch, which i hate (uh...i like lunch, hate losers); and **b)** it might be Chaz. Telephone rings Tuesday morning, and, owing to some sort of weird intestinal command, i decide to roll the dice and pick it up. It is not Chaz. It is not lunch. It is Mike from the Jenny Jones Show. Mike wants me to go to Chicago and be a guest on the show. Mike wants me to do this Thursday. I tell Mike that Mike is out of his goddamn mind, Nørb has no time for such tomfoolery this week. Mike says that i simply *must* come to Chicago and be a guest on the show because it is one of their infamous "Secret Crush" episodes (made infamous, i would later find out, because some dude's Secret Crush once turned out to be another guy, whose unrequited love was later rewarded with a bullet in the brain via his less-than-tolerant object of slobber [but that part didn't get shown]), and a bona-fee-day MYSTERY CHICK has implicated ME in official JENNY JONES™ SECRET CRUSH PROCEEDINGS!!! Wow, i guess that kinda IS pretty worthy fodder for national TV — at least from a man-bites-dog standpoint (insert Gilman joke here) — but, all the same, dude, not to throw away a whack at some perfectly good barely post-adolescent poontang (i'm sorry, did that make it sound like i knew who it was? I had no idea who it was. I thought it was the actress who played Trini the Yellow Ranger, actually), but it mattereth not what kinda pink mystery carrot you dangle at the end of my stick: i *don't* have time. Go call Jess from the Hi-Fives or something. *But we'll put you up in a hotel!* I don't have time. *We'll pay for your food!* I don't have time. *We'll compensate you (on the q.t.) for lost wages!* I don't have time. *You can kind of hype your band on the show!* Uh...then again, i suppose i could always *make* a little time this week — pencil me in, pal! I blitz out of the house and buy a 1986 Dodge Ram van in record time (i am not so sure purchasing band vehicles is something that is best performed in situations where you give yourself like an hour to do it in, but i feel safe in my purchase because if any other band member questions my selection, i can justify what was, essentially, an impulse purchase on the grounds that ALL used to tour in a 1986 Dodge Ram, ergo this vehicle puts us in visceral contact with our Rock Heritage, motor vehicle division [which can only be as or less stupid than, say, buying a Mosrite guitar, dude, because Johnny Ramone plays one {or buying a Fender Mustang, dude, because Kurt Cobain played one} {oh, i'm sorry, the Johnny Ramone Mosrite Fetish and the Kurt Cobain Mustang Fetish are OBVIOUSLY two different situations. Beg pardon}]. By the time the rest of the band realizes that this is a totally moronic reason to buy a van, the fact that i spent more or less the whole of the band fund in under an hour just because i wanted to go be on TV will have been essentially obscured by the sands of time), then i call my boss and give him the pitch for Thursday off. He's like *"Goodness gracious! The Jenny Jones Show is the sixth-highest-rated syndicated television program in America! Go with my blessing, chosen one!"* He reads those entertainment biz trade papers, so he knows (and cares) about crap like that. Man, if i actually wanted the day off to do something of value (sorta) like play a show or write or draw or answer the mail, i'd be viewed as somewhat of an irresponsible slacker; taking the day off to go act like a retard on TV and i'm a hero. Ah, whatever. Beats punchin' the clock. I thank my boss. He tells me to make sure i get my picture taken with Jenny Jones, so we can publish it next week. I make a mental note to avoid being photographed with Jenny Jones at all costs. Then i work for about 14 hours, go home and sleep for five, and go back to work again. I cannot get done with work in time to catch the last flight out of town Wednesday night, so, at the horror of the producer (who wasn't even gonna be in the car with me), i drive (since it once took me 19 hours to fly from Chicago to Milwaukee — a 90-minute drive — i got no problems with surface travel these days). I am *really* fuckin' hungry and i am *really* fuckin' tired, but, GODDAMMIT, Chicago is gonna be the land o' milk and honey tonight because *i* get to run up a forty-dollar tab at a fancy-schmancy hotel. Mr. Mike has informed me that the food at my hotel is expensive, but is, essentially, The Shit (insert Fond du Lac Taco Bell reference here). He recommends their eleven-dollar hamburgers. My gummy mouth births drool just thinking about it: i mean, *how could an eleven-dollar hamburger NOT be totally fucking kick-ass???* Chi-town beef-buzz decadence, here i come! I enter the lobby of the Executive Plaza hotel (on Wacker Drive, how *apropos*), and inform the fairly hot, dark-complexioned and polyester-slack-clad Desk Chick that i am THE guy from THE Jenny Jones Show, and i will soon suck every spare iota of decadent luxury from this establishment like a kid sucks on one o' them big plastic Pixy Stix. I stare a bit at the Desk Chick's crotch. It is an alright crotch, as crotches go, but i hafta wonder: Let's say you're staying at a hotel in a big city all by yourself and you wind up talking the hot-looking Desk Chick into coming up to your room and fucking you. Now, black polyester slacks are yucky, right? When you start removing her pants, do you think it would be *more* exciting to see her smooth, light brown skin and her pubic hair and her what-not emerging from their yucky polyester encasements due to the contrast between the yucky and yummy elements of the whole tableau, or do you think that the polyester slacks would still interfere with your aesthetic appreciation of the aforementioned what-not even when they started coming off, and you'd hafta fastball 'em to the

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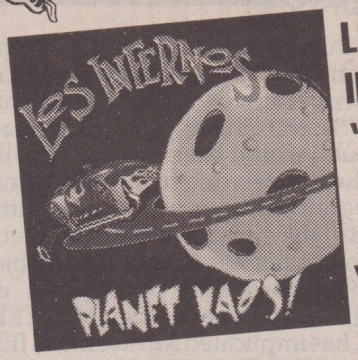

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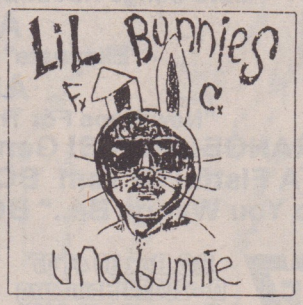

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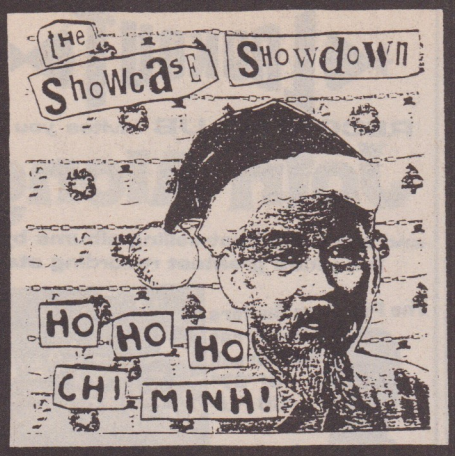

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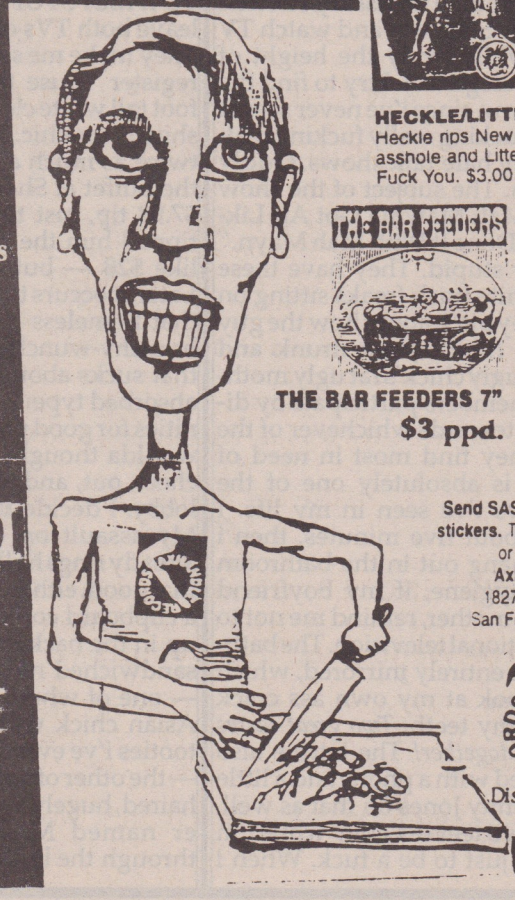

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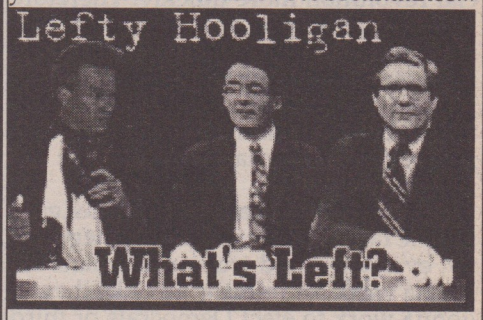
other side of the room before you could really get into the subject matter at hand? I wonder about things like this all the time. Life is not easy when Science is your calling. My intrepid theorizing is disturbed by the Desk Chick's exclamation of *"Oh! The TRANSFORMATION show!"* She then begins lookin' at me kinda screwy. I'm like, *"uh...TRAN-SFORMATION show???"* What the fuck are they gonna do, turn me into a frog on national TV??? What's my boss gonna say??? (as i have come to understand it, a "transformation" show was originally scheduled to be taped in lieu of the Secret Crush show which i appeared on, but fell through at the last minute. I did not ask what exactly "transformation" means in this context; i suspect it is transvestitical in nature. Needless to say, no hot Desk Chick what-not was unsheathed in my room that evening). I ride the elevator to the 36th floor, toss in my belongings, check my pillow for mints (none), and head down to the bar to get some shit to drink later in my big fancy hotel room. At $3.50 a bottle, a six-pack of O'Doul's non-alcoholic beer-flavored beverage will run me $21. This is too stupid. Even for me (i mean, an eleven-dollar hamburger is one thing, but if you're gonna pay 21 bucks for a six-pack, it better damn well have alcohol in it!). I head across the street to the White Hen Pantry, and pick up a six-pack of Sharp's longnecks for $4.69. On the way back, a homeless-type dude asks me for change. Since he doesn't have a mohawk, i give it to him. I return to my room, ice my placebos, and head downstairs to the Home of The Eleven Dollar Hamburger. I am so fucking hungry, i think i will max out my $40 tab and buy 3.636364 o' those burgers — i'll have three now, and eat the fractional remnant for breakfast. Dreams of impending beef-bliss are shattered, however, when i find out that the fucking restaurant is closed for the night. *If i die because the Jenny Jones Show, Inc., was too cheap to put me up in a hotel where they put mints on your pillow and consequently i starved to death, my mom is gonna be PISSED.* Bah. I hoof it, jacketless, back across the windy ol' street to the White Hen Pantry. I wonder if my being (theoretically) temporarily tired, hungry and cold is supposed to be counteracted by the thought of the homeless guy being perpetually tired, hungry and cold — or if, since we are now *both* tired, hungry and cold, i am entitled to my money back. *Don't spend it all on one eleven-dollar hamburger, buddy!* I purchase my triumphant lap-of-luxury meal, and consume it in my opulent (or at least big) room on the 36th floor. Two bagels and a bag of popcorn. It was pretty good popcorn, though. Regardless, i decide i will avenge this indignity by spending the entire $40 on getting those $8.95 pay-per-view porno movies in my room, and spanking what's left of the monkey with my greasy popcorn hands. After about twenty minutes of futzing with a user interface from the Mesozoic Era in the hopes of bringing *Barbara Blonde: Agent 69* into my room, the TV screen flashes the message "VIEWER'S CHOICE OPTION INHIBITED FOR THIS ROOM," and i realize that life has kicked my ass. I flip through channels while sitting on a bed that is three pillows wide (i.e., i could [theoretically] screw the Desk Chick *and* the maid [who probably ate my goddamn mints] at the same time, and none of us would have to sleep on the floor afterwards); the best thing i can find is an ESPN profile on Tony Mandarich. *Haw haw!* (needless to say, i had no desire to masturbate [or to take steroids] after that). Phone rings in the morning. I pick it up, spike it back down, and go back to sleep. The way my luck is going, it's probably goddamn Chaz wanting to do lunch. Phone rings again. This time i answer it. It's Stacy, the producer, bitching because i just hung up on her. PUNK! She wants to know if i'll "sing or play guitar or something" when they go to a commercial break. I tell her no fucking way, and hang up again. I gotta draw the line *somewhere.* Since Stacy has woken me like two hours earlier than necessary, i decide i will suck a few Sharpses and watch TV in bed for a while (truly the height of contemporary elegance). I try to find the Jenny Jones Show, since i've never seen it before, since i fucking really fucking really fucking *really* hate talk shows. Oddly enough, it's on. The subject of the show seems to be "Mah Mawma Got All Likkered Up And Done It With Mah Mayn." It is very, very stupid. They have these three weird white trash freaks sitting on a stage, and they bitch about how the guy (seated in the middle) got drunk and porked the fat ugly chick's fat ugly mother. Audience members participate by directing insults towards whichever of the three freaks they find most in need of censure. This is absolutely one of the dumbest shows i've seen in my life. I watch it for about five minutes, then i decide to go hang out in the bathroom and commit hygiene; if my boyfriend ever dorks my mother, remind me not to discuss it on national television. The bathroom walls are entirely mirrored, which means i can look at my own ass crack while i brush my teeth. *Two great tastes that taste great together!* The latrine also comes equipped with a phone and a little TV; i tune in Jenny Jones on that as well, so i can have two teevees goin' while i'm in the shower, just to be a fuck. When i come out, Geraldo is on. Geraldo is like the *one* person in the world that you're happy when you hear he got attacked by skinheads." His topic today is Teenage Runaway Chicks Who Live On The Streets. He's got like these thirteen-year-old hookers with studs in their noses (the stud in question being a Mr. Paul Wanish of Green Bay, Wisconsin — they don't call him "Nostril" for nothing!) almost in tears as they tell how their mean stepdads called them whores and he's also got the mean stepdads and fat ugly moms in the studio and apparently he intends to put them all through the emotional wringer after a word from our sponsor. Mr. Rotten said it best: *A cheap holiday in other people's misery.* Who the fuck could watch this shit and keep a modicum of self-respect? Not me, man. I switch one TV to *Gilligan's Island* (where the monkey finds the plastic explosives), and am going to switch the other but, to my delight, find that the effect produced by being in a swank hotel room with *Gilligan's Island* on one screen and a teenage runaway pouring out her guts so that some evil TV network can sell outrageously-priced advertising spots for yeast infection medicine on the other (while i myself wait to help sell outrageously-priced advertising spots for yeast infection medicine) is, like, too beautiful. I am almost in tears. *This is what America means to me!* It's TOTALLY STUPID, and I'M HELPING! I leave both TVs on, and go get breakfast. They make me sit in the back by the cash register 'cause the guy with the three-foot tall white cloth hat thinks my MTX t-shirt is un-chic. I get the buffet. It costs twice as much as and is half as good as the buffet at Shoney's. I write the guy a $7.98 tip, just to be a prick. I could've tipped him the remainder of my tab — like $28 — but, you know, fuck him). Later, it occurs to me that i shoulda found that homeless guy and had him in for brunchy-wunchy as well (that's one thing that sucks about being the cynical, self-absorbed type: you miss a lotta opportunities for good pranks. I bet Jason Useless woulda thought of this immediately). I check out, and await my destiny in the lobby. I decide this is all totally stupid. My assault on the television medium already rings hollow, and the food wasn't that good, either. Eventually, a dude with a clipboard comes'n'gets me and i wind up in the back of a taxi bound for NBC, sandwiched next to two fellow crushes — one of whom, against all odds, is an Asian chick with one of the nicest patooties i've ever seen in all my born days — the other of whom is, of course, a slick-haired, hugely muscled male exotic dancer named Michael. They march us through the building and stick us in the

Green Room. Which is beige. Heretofore, i had been under the impression that there was but one Green Room (kinda like the White House), and that was the room where David Letterman's guests hung out before they went on. I was in error. There are many Green Rooms. I also found out another interesting thing: Green Room = PRISON. They kinda herd you in there until it's time for you to go do your schtick, and they stick a security guard at the door *to make sure you don't go anywhere.* So i'm being, essentially, detained in this stupid room with a male stripper, a hot Asian chick (nice ass, anyway), her totally PISSED OFF boyfriend, an Army sergeant, a large gentleman of color and his homie, a girl from California, two chicks from Pensacola, Florida (which, i tend to suspect, is one of the less happening districts of the Sunshine State), a security guard, and a television. I sit there in my white leather jacket and my little tiger-stripe spandex shorts and look at my feet a lot. The TV plays nothing but talk shows. First, there is the "White Women Raped By Black Men Who Had Half-Black Children Who Were Given Up For Adoption But Have Later Resurfaced" show. Try to watch it with a security guard of color sitting next to the television set sometime, it's great. After that was the Jerry Springer Show. They had this lady with no arms or legs on the show because her boyfriend was going to come on TV and dump her because he didn't love her any more. I honestly could not think of anything this fucking sick in a million years. Tesco Vee with a liquid crack enema could not come up with anything this fucking perverse. I can't watch any more (although i *was* kinda hoping to see her give the guy a stump upside his head), so i excuse myself to the bathroom as the chick from California asks to have the sound turned up. I find a Candyland board game stuck in a corner, and steal a purple-square card when the security guard isn't looking. *Fuck you AND your Cherry Pitfalls, pig!* We get made up. Jenny Jones enters, ostensibly so we can "meet" her, more realistically so she can scout us out. Jenny Jones has both the personality (or lack thereof) and the fashion sense (ditto) of one of the teachers at Webster Elementary School, ca. 1973. We are asked to introduce ourselves. I say *"Hi, i'm Nørb."* Jenny Jones looks me up and down and says *"I figured as much."* Good one. We are herded backstage, where we get microphonic implants. We get last minute instruction on proper overreaction techniques. I am told i will go on second, after Michael The Stripper. I have said very little since i have gotten here, which seems to be really frightening Stacy. The show is beginning. Stacy grabs the lapels of my white leather jacket. *"You gotta talk like you were talking on the PHONE yesterday! You gotta TALK! You gotta TALK!"* Poor girl thinks i'm gonna totally stiff on her. This rules. I tell her i'm merely conserving my energy, then they stick headphones playing bad heavy metal on my head so i can't hear my "Mystery" Crush talking. Suddenly, this stage-tech lady yanks the headphones off my head, points at some opening in the set, and yells "GO!" I have no fucking idea what i'm doing, but i figure, what the fuck, i got antlers, i'll just lower my head and charge and woe betide the foo' who gets in my way. I blast on stage, having no clue where i am or where i'm supposed to go. I'm not exactly sure what happened next. I know that when i saw my Mystery Crush — whom we will refer to as She-Who-Takes-Grease-Out-Of-Your-Way — i started jumping up in down, yelling *"SHE'S FIFTEEN YEARS OLD!!! SHE'S FIFTEEN YEARS OLD!!!"* in mock scandalizedness, then i said *"i'm sorry, you must have me confused with Jerry Lee Lewis"* which, naturally, sailed over everyone's heads (i guess that's because She-Who-Takes-Grease isn't really my 13-year-old cousin, just young [she's also pretty cute. She's got one o' them pierced tongues, though. You know what those are good for. That's right, *sucky diction!*]. I think maybe i should've said *"i'm sorry, you must have me confused with Bill Stevenson,"* then they would've gotten it). Then i dunno what i did. Iknow they played back a tape of She-Who-Takes babbling about how hot i look in fishnets, then some overweight, black, middle-aged housewife stood up and said, hand-on-hip — in that certain special way that only overweight, black, middle-aged housewives can pull off — *"What on EARTH do you SEE in HIM??!"* — which was, like, the highlight of my life thus far. Then i think Jenny Jones asked me if i was used to women being nuts about me, and i said *"no, but i'm used to nuts women"* to little response (one has to wonder what it would be like if these people were forced into a more challenging situation, like watching a Marx Brothers movie. They would probably get real bad headaches when anyone other than Harpo was on-screen. Ah well, remember this eternally: *Your one sacred duty as an American is to keep yourself amused.* DIS-missed!), and then...uh...the band started playin' some kinda funky thing and i...uh...started breakdancing. Or something. I really don't remember. I was on autopilot, man! All i know is that when i sat back down, there was blood on my knees — then they eventually put me in a limo with this crappy disco band and sent me back to the hotel. Talk shows are the stupidest fucking thing of all time. I'm glad i could be a part of it all. God Bless America.

P.S. So about a week later, i get a letter from She-Who-Takes-Grease, vacationing in New York. Not only are the expected (and necessary! i gotta frail ego!) reminders of exactly how HOT my legs look in fishnets absent, but all she can talk about is how her uncle (*UNCLE?* Are they SURE she's not 15?) took her to see Furious George, and *oh* that George Tabb, he's so *wonderful!* George Tabb did this, George Tabb did that, George Tabb kissed me on the cheek, George Tabb came in too early on "Blitzkrieg Bop" when Joey Ramone was guest-vocalizing, blah blah blah blah blah blah, George Tabb. Huh. Looks like not only was my 15 minutes of fame about five minutes long, but my crush has jumped ship for greener pastures as well. Yo, George! If you pick up the phone one Tuesday morning, don't be surprised if it's Mike from the Jenny Jones Show on the line! And remember, don't wear jeans with holes in the knees! That plywood stage they got is murder, and i *know* how you New Yawk fellas love to breakdance...



Ya know, for being such a commie, I really don't like much of "the Left."

I've dissed unions, third parties, electoral politics, identity politics, political correctness, democracy, guerrilla warfare, socialist struggles for national liberation, liberals, social democrats, Leninists, anarchists and the Left in general. Look, I'm sure there's lots of good folks involved in the Left. Well-intentioned people. Sincere individuals working for social change. And reform does happen. Gradual reforms, but things sometimes do get a little better. I'm always the first to admit I'd rather live in a country with some measure of free speech and unemployment insurance than not.

However, if the idea is that working people are capable of running society, that the working class can emancipate itself as a class, then no amount of gradual reforms or good intentions will achieve this. As a class, the proletariat must take and hold social power. Nothing less will do. We live in a class society though and the dominant social class, the capitalist ruling class, may concede minor changes but it will not give up

power. Not without a fight. What this means is that social revolution is all but inevitable, if we're serious about liberating the working class.

In this light, incremental reforms and good intentions subvert the efforts of the working class to emancipate itself. They appease the discontented by giving folks the sense that something major has been accomplished when actually only unessential improvements have occurred. At the same time they give the powerless an apparent stake in society, something that they can potentially lose. The power of capital is never challenged. Instead, the system of capitalism is allowed to ameliorate its most blatant problems and to continue functioning unhindered. If the intent here is to make social revolution, then having a clear understanding of what is and is not revolutionary is important.

Last column, while taking my usual swipe at the impotence of electoral politics, I took issue with the formula that more political repression produces social revolution more quickly. Therefore I'm not advocating that good will and incremental reforms should be avoided in order that the working class might be pushed by suffering into revolution that much sooner. It rarely happens that way in any case. So, what should we be doing?

First, let's clearly acknowledge a simple fact. Given capitalism's hegemony, even tried-and-true proletarians are gonna work for reforms just like they're gonna work to elect Democrats or third party candidates. There's not much that can be done to stop them. Denouncing such people as "capitalist dupes" with "false consciousness" will do very little to dissuade them. Knowing what is and is not revolutionary isn't going to prevent this. Getting upset with this reality isn't going to change it. We can constantly point up the inadequacies of reformism and the necessity for social revolution as part of raising the proletariat's class consciousness generally, but we'll be agitating for social revolution outside of the regular reformist circles, organizing among that minority of working people who want more than mere reforms until our efforts and social circumstances make us a revolutionary majority.

At first, it would seem that parallels can be drawn between the above and things closer to home. If punk rock is a critical musical form and a crucial means of radical social expression, then knowing what is and is not punk is very important. We wouldn't want to dilute punk or worse, pass something off as punk that isn't. By the same token, it's a waste of time and energy to condemn bands like the late *Jawbreaker* for "selling out" or to excoriate indie labels like *Epitaph* for behaving like majors. Given the overwhelming influence of capitalism, this is bound to happen. While warning of the dangers of commodifying punk, the effort should be put into organizing punks not caught up in the music's commercialization in order to keep punk rock true to its radical roots.

The very first assumption of this parallel collapses without much effort. Despite Plato's assertion that "when the mode of the music changes, the walls of the city shake," no form of musical expression is inherently revolutionary. Frank Zappa scared parents all across the country in a *Life* magazine article on '60's rock'n'roll by postulating that if a certain type of musical beat could make people tap their feet, what type of musical beat would make people clench their fists? Inadvertently, Zappa may have predicted the change from hippie music to punk rock, but he failed to prove that anything in the music itself could radically, and permanently change human consciousness. Hippies claimed this potential for their music, and groups like the White Panther Party contended that rock'n'roll was part of a revolutionary culture that would shake the very foundations of American society. With '60's rock now the background for TV commercials, the joke in this is self-evident. And when *Green Day* rocks harder than *Fugazi* it's time to question punk rock's own declaration that its music represents a radical social force.

The convenient fallback position from this holds that it's not the music that's radical, but the youth who championed it. As Students for a Democratic Society fragmented between 1968 and 1970, a couple of its factions took up the designation of Revolutionary Youth Movement (RYM) in opposition to the Progressive Labor Party's Worker-Student Alliance (PLP-WSA). Today, you'll find adherents to the notion that punk is a revolutionary youth movement among folks associated with *Profane Existence*, *Love and Rage*, and even this very 'zine. Whether or not "revolutionary youth movement" is a misidentification, let alone whether or not a "revolutionary youth culture" can exist, raises an interesting discussion.

The central question posed is, "what is the revolutionary force in society?" Marx understood the working class in general, and the industrial proletariat in particular, to be this revolutionary force in capitalist societies. I spent several overlong columns answering a subset of this question, namely "what is the role of the modern working class in bringing about social revolution?" After doubting the ability of the working class to run society and emancipate itself, I tentatively concluded that the proletariat was still a revolutionary social force. As the New Left emerged in the '60's however, it was confronted by an American labor movement atrophied into the conservative, pro-war, CIA-abetting AFL-CIO. Little wonder that much of the New Left rejected PLP's workerism and concluded that the working class had become a bought-off, reactionary social force. Yet the alternatives presented by the New Left as a substitute revolutionary force never made the grade either.

For a time great faith was placed in the Third World following Mao's prophecy that, like the revolutionary Chinese peasantry surrounding and then overcoming the Chinese cities, revolution in the Third World would eventually surround and strangle the metropolitan first world. To date, neither a revolutionary Third World nor an embattled first world have emerged. The domestic Black revolutionary movement, in the form of the Black Panther Party, was also given the status of "revolutionary vanguard" in that they represented the "oppressed of the oppressed." The violent crushing of the Black Panthers by the state did not dispel this myth; paradoxically it reinforced the social fragmentation that is now called identity politics. In the past, I've labeled such politics identity fascism because of its subordination of the class struggle to a false social unity based upon racial, gender or sexual oppression. The potential for allying the various minorities practicing identity politics into a revolutionary "patchwork majority" is virtually nil.

This brings us to the final proposed revolutionary force, rebellious youth. Considering the history of the '60's, it's not all that surprising that youth were thought of as a revolutionary force. From Berkeley to Columbia, from Paris to Prague, from Beijing to Mexico City; youth around the world were in revolt. Compound this with the expanding, international hippie "counterculture" of the time and it's easy to see how this myth was born. The politicos of RYM, when they didn't join the Weather Underground, pushed for a "revolutionary youth movement" along the lines of the young Red Guard during China's Cultural Revolution, while White Panther/Yippee counterculturalists championed integrating the hippie subculture with New Left politics to create a "revolutionary youth culture." Needless to say, in either case the potential of "revolutionary youth" never amounted to shit. The baby boomer revolutionaries of yesterday are today's yup-

pie supporters of Reagan and Clinton. Punks who push their particular youth subculture as a revolutionary "counterculture," who praise the revolutionary power of rebellious youth, merely resurrect a failed hippie/New Left idea.

In this light, it's hard for me to take punk seriously, let alone all those stale arguments over who's "really punk" and who's "sold out." A revolution based upon radical youth and radical youth culture is a revolution for fools. "Hitching one's wagon to the wild horses of youth is implicitly not a long-term strategy," Jay Kinney once commented. I've talked about how rock'n'roll, punk included, has been the vehicle for spreading American culture throughout the world. Punk soon will be the soundtrack for hip major network TV commercials. Yah, I still like the music, but I don't expect a revolution from it, or from the kids who play and listen to it.

Much of the New Left, after witnessing the failures of Third World revolution, domestic Black revolution, and revolutionary youth, opted for that universal substitute for a true revolutionary force, the Leninist vanguard party. Me, I still throw my support behind the working class. There's a lot of problems with seeing the proletariat as a revolutionary social force, but on balance it's the best option available. The working class has been side tracked into reformism by trade union politics and economic prosperity. Anti-capitalist, socialist theory has come to the class largely from the outside. Once in reach of social power, the proletariat's instruments of class self-government—the workers councils, committees, assemblies. etc.—can lose their revolutionary impetus and be easily subordinated, if not entirely suppressed. My bets are still on the proletariat.

So, who is a worker? What makes somebody working class? The most important and the most obvious objective criteria is your present situation. If you're selling your labor for a wage, you're a worker. Even if you're on salary you're a worker, unless you get a commission from sales. Of course last year you could have been a coupon-clipping millionaire who went bankrupt and who's now flipping burgers to survive. Still, the way you currently earn your income is the primary indicator of your class status.

There are a number of secondary elements, objective and subjective, determining your class, one being class origins. Did you grow up in a working class neighborhood? Was your family working class? Then there's your class aspirations. Most American workers, for instance, want to own their own business, and the poor invariably want to be rich. Few folks want to remain working class, so the task is in converting these aspirations into a desire to emancipate the whole proletariat. Finally, there's class stance. Most of the prominent socialist theorists and leaders—Marx, Bakunin, Kropotkin, Lenin, etc.—came from the upper classes and took the side of the proletariat in the class struggle. And even workers can come down on the side of the bourgeoisie for lack of class consciousness.

The thing to remember here is that none of these secondary factors, even taken all together, are sufficient to define you as working class. Nor is the fact that you work for wages enough. The primary element of being a wage slave plus one or two of the secondary factors combine to determine your working class status.

What is not a criteria is what's called proletarian consciousness. Right away let's distinguish this from class consciousness. Realizing that you are working class, understanding that your individual and class interests are very different from the interests of the capitalist class, and grasping that you have to organize with other workers in order to achieve your interests are all part of class consciousness. In turn, class consciousness is not an ingredient in defining your class status. You can be proletarian to the bone, yet possess an entirely false consciousness. Proletarian consciousness, by contrast, is something Mao created by abstracting class consciousness from its material roots and making it into a state of mind. You have proletarian consciousness in Mao's formulation if you simply think like a class conscious worker. Thus, a peasant or a capitalist can have proletarian consciousness. What's more, proletarian consciousness can override any other component of class status and make you working class. Needless to say, this Maoist vulgarism is bullshit.

Given this definition of "working class," it is possible to talk in a concrete way about "counterculture." Antonio Gramsci made a study of capitalist hegemony—the ways in which the bourgeoisie establishes and maintains its rule—in his *Prison Notebooks* and concluded that in addition to political and economic structures, the capitalist ruling class relied upon social, cultural and even psychological elements to cement its domination. The creation and nurturing of a proletarian counterculture by the working class was essential but not sufficient, according to Gramsci, to develop a countervailing proletarian hegemony. Such a radical working class culture existed during the 1930's, '40's and early '50's in this country until a mass media promoting "popular culture" drowned it with the myths of the middle class and upward mobility. That both the hippie and punk subcultures briefly escaped capitalism's cultural hegemony, going so far as to create successful alternative media (in print, the hippie underground press and punk zines) in turn speaks favorably for resurrecting a working class counterculture.

I always get to an interesting part before I do my usual disclaimer that the subject just mentioned will have to be taken up in a future column. The same goes for the theme of a working class counterculture. I'll continue to endear myself to the Left in my next column however. Until then, keep sending those interesting news clippings and newsworthy items to me c/o MRR.

...ALL THE NEWS THAT FITS... YOU THINK I'M HARD-LINE... These days the revolutionary milieu is quite small, comprised of class war anarchists, anti-statist communists, and libertarian socialists among others. One particular tendency in this is reflected by *The Poor, The Bad And The Angry: A Magazine For Power-Hungry Proletarians* (*PBA* #2; 36 pgs, printed, staple bound; $3/issue; POB 3305, Oakland, CA 94609). I did some work with these folks, mostly around the various SF Muni and bay-wide BART actions described in this issue. Also included is an analysis of Macedonia's situation in the context of the Balkan War, a video transcript on militant squatting produced by German Wildcat, a small piece on class consciousness and progress by yours truly, selections from a pamphlet published by AK Press called *We Are All Hooligans* about the student riots in France during March 1994, and an excellent resource list. Their positions on electoral politics, unions, democracy, etc. in *PBA*'s "A Brief Introduction" are more hard-assed than you'll find in any of my columns. A good balance between provocative theory and concrete practice.

The fuckin' punk record of the month is by the over-the-top Japanese skinhead band SIDEBURNS. It's entitled "All Skinhead Cons". Brothers and sisters, I'm here to tell you these fuckers will boot yer sorry ass all the way into next

week. Descending on the oi/streetpunk scene with extreme force, this Osaka band continues the mayhem initiated by the now-legendary BAD VULTURES. Gruff, gruff vocals by Mitsuo combine with the searing guitar of Ito and the full-hammer bass and drums provided by Kakimoto and Sato respectively. Perhaps you recall the Vulture Rock label's fine introduction to SIDEBURNS oi music with the track "Get Away" featured on "Superyobs Vol 2". That scorching shit is now available on this tasty Helen Of Oi single. The "B" side is just as strong. It is titled "Mad Chess Play The Fasten Ghost". This brutish street oi record will surely make you strap on yer boots and braces and head out looking for a beer brawl. Oi oi oi you fucks!!

Let's review the output of one of the best punk bands working the streets today. That would be Erlangen, Germany's OXYMORON. The brilliant first single on Oxyfactory Records is called "Beware, Poisonous". It starts out screaming with "Dead End Generation". OXYMORON andmonishes us: "Don't let 'em kick in your head, or grind you down there. Spit out, vent to your rage, and trust nobody." The top quality oi continues through "Blackcats" and "Bondage." The title track "Beware, Poisonous" is a rollicking street-punk oi-fest. "A punky band is prodding uproar, beware of their poisonous gossip. They spill their hatred, just look out there. The youth gets spoiled by vandalism. Every page another lie, just propaganda and deception to poison your brain. Beware..."

Next you have the killer oi LP "Fuck The Nineties, Here's Our Noize" on Helen Of Oi. Clearly this is an essential LP for streetpunks. This fucker comes seething with anger. The first track "Bored and Violent" sets the tone. Songs like "Hey You" and "Fuckers Everywhere" are gritty meat that you can't help getting stuck in your teeth. The second side of this excellent record kicks off with "Mohican Tunes" and rages through "Drug Shock" and "On The Outside." Top quality shit throughout! Next, listen to the OXYMORON/BRAINDANCE split on Knockout Records called "Mohican Melodies." THe OXYMORON side starts out with the poignant "Anti." "I'm fed up, full of disdain. Law and Order - just an empty phrase. I'm antisocial 'cause I have it my own way." In "Idols Are Out, " OXYMORON sings: "I won't sign with their major companies, enslaved to contracts, what a piss. I won't beg them on my knees, for we still play Mohican melodies."The most recent record from OXYMORON is a streetpunk killer EP called "Crisis Identity" on Rough Beat records. This fucker comes out with a full scale oi attack on the title track and just continues the mischief with track two; "F.O.E." Write to Rough Beat at:Anja U.. Arne Marenda, Paul-Gossen-Str 9,D 91052 Erlangen. Germany. Write to OXYMORON, c/o K. Weyers, Frauenaurachwerstr.8, 91056, Erlangen, Germany.

Well, over here you got some bold rooster motherfuckers called BASEBALL FURIES who bill their debut single as "This Is The Greatest Rock-n-Roll Record Ever." And ya know what? It's pretty fuckin' rockin'! It sounds kinda like Ohio's TKO'S with a DEAD BOYS flavor lingering after the drugs wear off. There's a smattering of the raw power era STOOGES Pop/Williamson dirt going down on this cocksucker. Not safe for you pop-punk twits. You go directly to Lookout Records. Do not drink beer. Do not raise hell. No fun for you. You go rot in that smug frat-boy clique with the HI-FIVES .

Those evil CANDY SNATCHERS have two new items available for you this month. First you have the CANDY SNATCHERS "Live on a 5" by the great Headache label. This little (and I mean little) fucker rocks! The songs are "Gold Digger" and Iggy's "Cock In My Pocket." Decent sound and the usual demented highjinks by Larry and the CANDY SNATCHERS. The second line of new product offered is a split EP with the CANDY SNATCHERS and the SCREAMING BLODDY MARYS featured. Both bands do one original and one cover song. The CANDY SNATCHERS do their own song, "Church Police" and then "Action Woman" as their cover. This is rowdy beer drinkin' music. These guys wanna either fuck or fight. Mr. May tears a new asshole in "Action Woman." Listen up you fuckin' drunks!

Blistering out of Oz comes THE ONYAS. These miscreants play journeyman nasty pub rock with an ugly air about it. After a split EP with BIG BONGIN' BABY and the "Beer Gut" single, the lads are back to fuck shit up, this time recording on Lance Rock Records. This has the splinter in arse feel of a beer soaked COSMIC PSYCHOS show. The final song "Keeper Healy" clips along nicely, punctuated by John's guitar and vox. Mix football, beer, tits and ass, and rock'n'roll, and you got THE ONYAS.

Whoa! Here's a gut wrenching little combo on the 360 Twist label called THE HECTICS. It's called "Come Booze Down With The Hectics." Ms. Anika Zappe on guitar and vocals delivers the K.O. punch with a monster garage punk number called "Everything I Need." This just rocks like crazy!

The Pogo-Punk Kings of Jersey, BLANKS 77, finally have a full length LP out called "Killer Blanks." Side one includes the hits "Chelsea Girls" and "Punks and Skins" from the Headache picture disk. "Search and Destroy," "Bastards" and "Spirit of 77" all have serious meat to them. Side two features some top ranked streetpunk with songs like "I'm Sick", "Tensions", "We Don't Need You" and "Just Another Number." Damn good record from a consistently energetic punk band.

New York's finest, THE TEMPLARS, are prominently displayed on the Italian compilation LP "Oi Against Racism." THE TEMPLARS display their streetpunk acumen with "Never fade away." A fuckin' skinhead anthem! Some other noteworthy bands included here are the OPPRESSED, BRICKWALL UNITED, RED ALERT, KLASSE KRIMINALE, DRUNKEN NUNS, and SHAM 69.

A two record compilation of the No Future Punk label singles has been issued. Listen to BLITZ doing "Never Surrender," the best! You also get a dose of ATTAK, BLITZKRIEG, PETER AND THE TEST TUBE BABIES, RED ALERT and others. Good stuff!

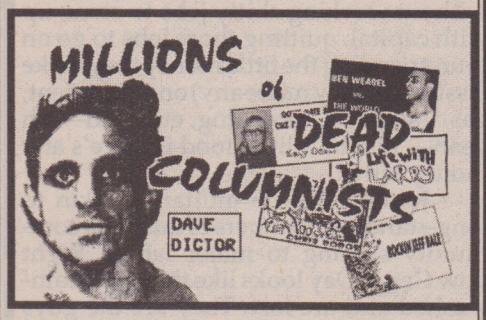
Those bad humans THE STITCHES came to San Francisco and took the city by storm. The first night was an East Bay appearance at 924 Gilman Street with GOOBER PATROL from England. The GOOBER PATROL proved to be mildly amusing, but the STITCHES showed us what a real punk band is all about. Saturday night unfolded with the usual Purple Onion zaniness. The always fun LOUDMOUTHS opened, the STARVATIONS played a heartfelt set through a muddy sound system. And after the prerequisite fights and problems, THE STITCHES delivered a great show. THE STITCHES are dredging up old songs, honing down new songs and generally proving why they are one of the most exciting punk bands performing these days. Sunday's show at the Chameleon included the LOWDOWNS and STARVATIONS and was filled with more misbehaving by all concerned, complete with several headlong leaps by MR's Lohrman and Witmer from the stage. The fuckin' STITCHES play punk like it oughtta be done - dirty!

The WORKIN' STIFFS are in the studio in Oakland with those East Bay Menace fellows. Look for a full length from the WORKIN' STIFFS' soon!

You fortunate fucks must go directly to the record store and purchase the reissue of COCKSPARRER's "Shock Troops" This classic from Razor Records

1983 contains some of the best music of that era. Listen to "Riot Squad" and "I Got Your Number". This is brilliant clockwork oi. Go get some!

See ya round...
See ya in Hell!



Well hello out there. Back at the grind are you? Of course Bill Clinton won and some would say that "that is good". I really don't think it matters. Shit is sliding. There is less ozone, black rhinos? sperm whales, rain forests, and just about anything else special on this planet. I was listening to Bill Gates (computer whiz, richest man in the western world) tell us how great computers are. We can be instantly on line, access information, find resources, blah blah blah. I know Timmy Yo and Mykel Board really like theirs. I just feel everything sucks and it's all getting worse and that computers are these neat little toys/ tools, but in the end "when the, good ship mankind sinks" it will just not matter. I'm feeling kind of low as you can read. I just requit drugs again and boy is life boring with out them. Oh yeah. I could take up mountain climbing, sailing, scientology, or something, but usually you get caught up in mundane shit. T.V., newspapers, food, work and early to bed. Man, on drugs, I never watch T.V. or read newspapers, hey or eat food for that matter. And even work becomes a lot more optional. I find that on drugs I put up with less unjoyable shit period. (Essentially people that bring me down and places I don't want to be.)

Like U.P.S., I just quit after a four week stint at what a great band from Tuscon would call Useless Pieces of Shit. I needed a few extra pay checks for a bit so I applied and got the job. You do make eight dollars an hour to start and that's a bit over minimum wage, but the part time shifts are four hours everyday In that four hours, you get a fifteen minute break. But for the other three hours and forty-five minutes, it's break neck speed. Packages fling every where. Move, move, move is the mantra and U.P.S. has just upped its shipping weight Limit from 70 pounds to 150 pounds (cute).

It's ridiculous. You get put through 12 hours of safety videos, quizzes and demonstrations to then totally ignore them and the work like a mad person . Packages flying and many a bad backs in the making. What really weirded me out on the job was the power hierarchy and the cliques. You got the old "crusty" types. Then you got this whole bunch of college jock types. Then there are a few of the late twenty to early thirty type males that are unofficial foreman. They walk around telling everyone to "pick up the pace" and they say tired old cliches like "are we having fun yet".

Well my friend, Wheeler and I work at the night shift trying to avoid everyone, move the packages and get the hell out of there. This one guy, the third type loser all the way, has only been there eighteen months but he acts like the boss when the foreman's not around and then like the biggest ass kiss when the foreman is around. The word is he failed three different cop examinations and is stuck at U.P.S. so he's settled for acting like a cop there.

His name is Arnie. He's got a thin moustache, wears pointy cowboy boots, and has a really fucked disposition. He takes it upon himself to talk down to us and find little tasks for us to do the one minute out of an hour we are not hustling. A real jerk. You got the picture.

Wheeler started baking marijuana cookies for aids-hospice folks and bringing leftovers to work as well. Boy are they delicious. The good type melted down into butter. You can eat these cookies and not realize there is marijuana in them. Yum, yum. And the shift moves right along.

So Arnie doing his big strut around telling everyone to "hurry it up" and to "pick it up a notch" and he stops over, looks at Wheeler and me, sees the cookies in a plain baggy and announces "there is no food allowed on the floor and he doesn't want to see them out here again." Me and Wheeler look at each other roll our eyes and Arnie walks off with the bag of cookies.

Wheeler and I acknowledge what a creep he is and we get back to this new load of packages to separate. About thirty minutes later? We hear these loud screams, but we were kind of far away and didn't think about it till our break. Then we hear that it was Arnie that was screaming. Claiming he was seeing snakes and hearing voices. Before the U.P.S. security had to hold him down and take him to the hospital.

All I want to say is if you're a jerk and you steal peoples cookies, instant karma might get you. Soon thereafter, I left U.P.S. as did my friend Wheeler. I wish you well in your support mechanism situation. Take care.

The Quality of Military Life

by: TK Getzgo

Eight columns, two letters of critique. I could do worse. I decided when I started this column that I would answer any comments directed at it (or me) in future columns. (I hope that doesn't go against editorial policy— I don't get out much.) Communication is the key. Anyway, I responded to the first letter a few issues back, now I'd like to respond to Seaman Poortenga, who wrote letter "M" in *MRR* #160. Not one to denigrate needlessly, I almost feel ashamed to say that I didn't remember his "Punks In The Military" story until I dug through some back issues. Tim Yo was the one who "started something" in regards to a Military Punks column— he suggested one last year. Anyone could have offered submissions. Anyone could have, instead, sat on his or her ass— so he/she could bitch about those who care enough to contribute— later. (By the way, to whoever reviewed the new [insert favorite band's name here] record in a negative way, you suck!... Oops! Sorry.)

"Mr. Getzgo does not, by any stretch of the imagination, belong in the military.", "...**our** country's enemies...", "I'll be standing behind **our** home team...": what? These are quotes (a small sampling) from Seaman Poortenga's letter. *I don't belong in the military?!?!?!?* NO SHIT!!! Why do you hold that opinion, Seaman? Because, as is obvious from the tone and wording of your letter (although I recognize your slam on Ray Cappo's words to be sarcasm due to your obvious dislike of Youth of Today, which is fine), you care about the military. You care about the United States of America. You care about the pretty little flag, the lies of democracy, and all the rest. You seem to, anyway. I don't refer to the good ole US of A as "mine", "ours", etc, unless I am being sarcastic. I don't belong to this nation or its ideals, nor does it belong to me. Your use of such familiarities suggests that you feel otherwise, without any hint of sarcasm. I am a citizen of the United States of America, not a charter member of its fan club.

Yes, Tim would chew up and spit out a nazi proclaiming "white pride" or whatever, but that was not the point. Again, the failure of the education system of "your" country is obvious. The

point was not one of universal nationalism, but one of blatant prejudice. Examples are often used to make a point. (I learned that in English class in high school!) My statements regarding sexual harassment (same category as above) also went over your head. I can see you learned alot from the Navy. Being a Seaman, you probably weren't at Tailhook, but you could have been.

Musically speaking, what does my enjoyment of certain bands have to do with anything? Why does everything have to be pigeon-holed and categorized so neatly? Boris The Sprinkler and Angry Somoans have lyrics that some may find sexist or misogynistic. The same can be said of KISS, whom you profess to like. KISS was my first favorite band, and I still love my old records, but that doesn't mean I live my life by their lyrics any more than the assumption that listening to them goes against my beliefs.

So many contradictions, so little space! You slam YOT, but admit to liking Misfits. What is Danzig doing today that is so different than what Ray is doing? Nothing. You say that I shouldn't be allowed to listen to Boris The Sprinkler, because I'm not a sexist, then get pissed because I don't like racists either. I also have no idea why you chose to bash Kent McClard. If my piece had appeared in Kent's zine you probably would have decided to throw in a slam of the editor of this one.

You questioned my defense of people wishing to "waste (their) time worshipping" as they see fit. Why? Does it frighten you? I, personally, am not in favor of organized religions. I do not, can not, *will* not comprehend the fear, money, paranoia, and lack of self-respect required to "serve" one of these institutions. It is not my place, however, to tell others how to live. It is obvious that the article in question (sorry! June 1996, issue #157) was not aimed at you. You had already joined the military, and seemed to like, or at least support, it. The aim of the piece in question was to shed some insight to non-military people, most notably high school kids who might have been contemplating a military enlistment. I can't help it if some people are devoutly religious. I can't pass negative judgment on someone with Asiatic features and heritage being angered by having to refer to themselves as "Other" on applications. I can't question the rights of homosexual men and women to feel trampled upon for being forced, by law, to re-enter or stay in "the closet". All I can do is what I did, and what I will continue to do: offer them hope. I was telling it like it is, so people who actually give a shit about those issues will know what they may be in store for.

My final note to Seaman Poortenga, and anyone else who misunderstood the purpose and scope of that article, is this: you'll be glad to know that my final day has been circled on the calendar for years, and it is rapidly approaching. I have written several columns detailing the reasons for my enlistment, and many mentioning my reasons for wishing to separate, so I'll go into neither here. Just let it be known, I *don't* belong in the military, and I can't wait to be free. Sorry for offending your romantic view of the service you hold so dear, Seaman Poortenga. I hope you understand, and, no hard feelings. God bless your patriotic soul.

* * *

I guess I will take the opportunity, in the second half of this month's column, to discuss some of the finer points of simultaneously being a punk and a slave to the state. I have seen many opinions on this matter printed in this zine and others. I have heard conflicting viewpoints fight it out in multiple songs and interviews. There is no unified view on punks in the military, but it seems that those who have never been in are either indifferent or against it (many don't even know why). Most of those who have been, or are, in the military seem to think that the only thing to do is go AWOL and flip the bird to the system. I have taken the stance that if you're already in, take the opportunity to learn all you can and monkeywrench things from the inside (or at least with an insider's perspective after separating).

I just don't believe that breaking the law to the extent that going AWOL entails is worth it. (AWOL is, of course, Absent WithOut Leave, a big no-no.) While we are playing under the rules of the current system, the best way to subvert that system is with intelligence. The system can not be overthrown by a group of people who do not understand it from the inside out. Revolutions do not work that way. Revolutionaries with even minimal successes have learned their skills in a military framework somewhere. When the CIA wants to overthrow a country's leader and replace him/her with a US-sponsored puppet regime, how do you think they do it? With the people of that country. How do you think these people, usually poor and poorly educated, learn the needed skills and acquire the proper weapons? They train with the United States Armed Forces.

Am I suggesting that everyone join the military? No. I am not suggesting that anyone join. At this point, there are thousands of like-minded individuals who are, or were, in the service. Those individuals can teach their skills to others, and so on, and so on. It's not really a high-brow concept at all. All I am saying is that you can't expect to change things without sacrifices. How can a punk band expect to put out a 7" or tour the country without working shitty jobs to come up with capital, quitting those jobs to go on tour, spending the little money they make (assuming they make any) on equipment, gas, van parts, recording, etc., and— oh yeah— maybe a little food if there's any money left?

Joining the US military is akin to long-standing members of the punk community signing to major labels. Right now Green Day looks like they got brainwashed and are lost. They are the guys who become lifetime "G.I. Joes". Jawbreaker seems to have broken up; they are the guys who went AWOL and now just bitch about everybody else instead of doing something. Smoking Popes... who knows? Some of these bands, or at least members of them, will come back to the scene, however. A lot of people will be ignorant and not accept them. The smart ones will crowd around them and get ammunition. Learn from these guys. They've seen it. They've done it. They've slept with the enemy so you don't have to, and now they know what the weak spots are. They can keep you from making the same mistakes they did, and they can now avoid making the same mistakes twice.

It's happened before. Back in the 1980's NYHC was all the rage. Crossover was big on both coasts and elsewhere. Even *MRR* supported many of those bands. Then they started to sign: Cro-Mags, Token Entry, C.O.C., D.R.I., Suicidal... Hell, it's *damn* embarrassing to admit these days, considering what happened, but Suicidal Tendencies' first album was *it*. They are at the point that Green Day will be in ten years or so. Forget about 'em. Look more to guys like John Joseph (since we've mentioned him already). He was involved with big business and now he's got plenty to teach us. He may get re-involved with major labels with his new band; I don't know. If he does, you can still learn from that. The point is, there doesn't seem to be any new hardcore records these days without "Featuring former members of:..." stickers. Some of these guys learned plenty of shit and can now help younger musicians, torn on the decision of whether or not to sign, make the right choice. The same can be said of military service.

I'm already involved in the anti-recruiting effort, but when I can proudly wear the "former member of..." tag, my mission can get truly serious. Ex-military members have a plethora of knowl-

edge to share with like-minded individuals. Did you learn all about chemical warfare in the service? Hand-to-hand combat? Subversion? Propaganda? Foreign language(s)? How to cook? Pass that knowledge along to a young punk.

Education is the important thing, and I'm not referring to the jokes that society calls "schools", public or private, primary or secondary, degreed or non-degreed; I'm talking about experiencing life, sharing knowledge, reading things that interest you, talking to people, traveling. You get to do all of those things in the military, but at a price that just isn't worth it. If you have been thinking of joining because the ads say you can see the world, I'd advise you to talk to some ex-sailors or soldiers who did that kind of traveling. Ask about the places they saw, then make an effort to visit the places that sound interesting to you, but do it on your own, or with friends. Have the experienced grunts teach you how to fight.

I am not expecting every reader of this fanzine to agree with every thing I say. I will venture as far as this on the topic: I never agree with every viewpoint expressed by every other columnist either. That is what makes us individuals. That ability to think for ourselves is quite possibly the most precious gift we, as human beings, have. Don't take it for granted. Use it. I have been accused of pedantry by my "comrades-in-arms", but I do not really consider myself a despot of any measure. I am simply educated, opinionated, and, best of all, afforded the opportunity to express my viewpoints in this monthly forum.

That does not mean that my way is the only way (as I have expressed before). If I present my opinion, or a personal anecdote, however, I will present it in an absolute fashion, because it is absolute; it is the absolute truth as I see it. If I am presenting purely factual data and am found to have done shaky research, so be it. I will do my best to present the actual data when it becomes available. Whatever any of this may mean to me, I submit this to you: examine every angle, check out every viewpoint, ask every question you have, and don't take no for an answer. If your patriotism causes you uneasy feelings about some information you come across in your travails, remember the words of Bertrand Russell, who said, "Patriotism is the willingness to kill and be killed for trivial reasons." All you military (and ex-military) punks, at least, should understand that one. If you can't seem to apply it to your life, ask a Vietnam Vet. You'll learn so goddam much that you'll probably never be the same.

Get involved: Int'l Concerned Friends/Family of Mumia Abu-Jamal, PO Box 19709, Philadelphia PA 19143; Leonard Peltier Defense Committee, PO Box 583, Lawrence KS 66044; Anti-Nazi League, PO Box 2566, London N4 2HG; Central Committee for Conscientious Objectors, 655 Sutter #514, SF CA 94102; War Resisters League, 339 Lafayette St, NY NY 10012; local recruiters: check the phone book.

PIONEERS OF PUNK: the column

Chris deVidson

A major cache of lost '60s skull-crushers is first up, and it's from the least likely place you'd ever think — unlikely until you consider for amoment what monumental rat-bastards the Beatles were and recall the huge disservice they handed original drummer Pete Best in 1962.

After two years of slogging through Europe with the increasingly popular band, Best was sacked at the precise moment a record deal had been inked and the band was poised for major dough. Might've been the manager, threatened by Best's tough looks and ballsy attitude. Might've been the band, who claim Pete's drumming sucked. McCartney's my guess for ax-man — the "cute" one with the most to lose from Best stealing his chicks.

Whomever the culprit was should play this CD "The Pete Best Combo—Beyond the Beatles" (Cherry Red Records) back-to-back with the first couple Beatles albums and feel mighty ashamed. Here's Best drumming like mad behind a smoky beat band on a slew of 1964-66 singles and tracks originally on a cool cash-in album, "Best of the Beatles," which tried to pass itself as a Beatles disc and succeeded only in pissing off everyone who bought it expecting the snappy, simpy beat of the Fab Four.

Best still slogs through the Euro club circuit and records with undiminished passion, lo these 30 years later. His haircut still kills, the Kaisers covered a Best song on this compilation, and the mean and moody original drummer of the world's most popular band is today just a footnote. Those fuckers.

Also taking a mighty beating on the victrola this month is "99 Chicks" by Ron Haydock & the Boppers (Norton Records), who, of course, should be familiar via his lengthy bio in Kicks #7. And if he aint, what gives?

Haydock was a Gene Vincent-inspired rocker from Chicago. And talk about pedigrees: He cut amazing rock-and-roll as lead singer of the Boppers, edited a '60s monster mag called *Fantastic Monsters of the Films*, starred in Ray Dennis Steckler films (including the immortal *Rat Pfink a Boo Boo*), wrote sleaze novels under the name Vin Saxon (yes!) and died three days before Elvis! How could this album not be great?

Finally, you gotta hear this new Joe Meek compilation, "304 Holloway Road" (Sequel Records), which wipes the butt of last year's Meek collection on Razor & Tie. If you've been living in a cave, or more likely just ignoring cool sounds 'cause the singers don't have earrings, you'll have no clue about Meek's incredible reign over the British charts in the early '60s.

This guy's pop vision was so dead-on it's scary — insane amounts of compression, fleebag girlie background singers, guitars played through Hasbro amps. It's one huge, horror novelty tune over and over with Meek. "Telstar" by the Tornados was his biggest hit but truly just the tip.

"304 Holloway Road" includes 20 Meek productions, from the sordid guitar blowout of "Baby I Go For You" by the Blue Rondos to the flaccid JFK trib "The Kennedy March" by the Joe Meek Orchestra. In between, you've got brain-rotting Meek genius to spare. R.I.P.

Death to the Goatee Nation!

Count Your Lashes Out Loud

Queenie

Dear, dear Queenie,

You already know how great you and your column are, I'm sure. I know you know you have a nice cult-like following -for what it's worth; so I need not tell you more of it.

So why am I writing? Well, I guess to say that I would gladly bark like a dog for you any day or night. I would bark like a dog, meow like a cat or chirp like a canary while wearing a collar (if we can find one in my size. I'm 6'2"; 240 lbs!!) and a big heavy chain. I would do that wearing a leather mini skirt and silk panties.

But there is more. Please do tell your readership all about those boys and girls

(especially the boys) that you ran across at the Folsom Street Fair. I'm certain that no one would mind if you took a few extra pages to tell about all the stuff. Is it possible to get pictures of the event and of those people whom I might get extremely interested in seeing in leather things and thongs and ropes and god knows what other precious toys people can be in? Maybe go in depth about the things that people can wear, it may be silly to go over, but some of us are so new to this stuff... (letter edited)

Hmmm... Let me close by saying that I am very lonely and bored! People don't seem to want to write me back when I start talking about this kind of stuff. Could you please pass my address around to all of your friends? Please! Or print it in your column?! All letters responded to. With limitless love, Zen P. (aka Trev)

This letter was actually 10 pages long. In addition to his plea for penpals and the many, many questions he asked, he included an erotic story and some pictures he drew for me. All this, on top of telling me how great I am makes me feel extremely generous. So, I'm granting his request: anyone, male, female or other, who would like to exchange thoughts and fantasies with a bored, but highly eloquent mangirl, write to: *Zen Paradiso/Living Ground/Trev (I guess you get three egos to choose from) No. 221401@MCI, 1153 East Street South, Suffield, CT 06080.* His stories are twisted and kinky in a good way and he seems harmless enough. If not, make him put on the leather mini and silk panties.

Funny you should ask about the fair. The 13th Annual Folsom Street Fair, held on Sept. 29th, was just as beautiful as they come. Actually, this year, it was drop dead fucking gorgeous! I often wonder where these people go when all the festivities are over? Back into their crypts? Well, I need to buy me a shovel, cuz these boys and girls are fabulous! Over 300,000 perverts came together to celebrate diversity within the leather/alternative community. Boys and girls and hot, sweaty leathermen and women. Tanned butts, pale butts, hairy and shaved butts, all hanging out like it was the Kentucky Derby. Dykes without bikes but looking no less fierce. Cocks searched for ass and cunts displayed open for business signs. Slaves were led by their masters while others looked for daddies, mommies, uncles... For those not used to this open display of raw sexuality and skin, it's can be a tad overwhelming. Get used to it. Anyone who has the strength and courage to exercise their freedom of sexual expression is beautiful in their own special way. Some are just a lot more beautiful than others.

Speaking of beautiful, my housemates and I were running late, as usual. For some of us, the Fair starts earlier that week with 10 days of leather contests, slave auctions and play parties. Not to mention, the Fetish and Fantasy Ball and the two annual all-boy orgies hosted by the Sons of Bacchus and the 15 Association. We finally got to Folsom St., gave our dollar donation (gotta support the scene) and walked in like we owned the place. My boy roommates are both gorgeous, but as opposite as gay boys can be: David in black latex and a smile grabbed those Castro boys by the balls while Aaron's silver leather and platforms had the drag queens calling out to him like he was the home shopping network. My white pleather dress and thigh high boots commanded attention and erections from everyone I passed; not an easy feat for a woman in boytown. But being the haughty Queenie that I am, I made sure that not just anyone could approach and talk to me, although many tried. I then walked in front of the main stage which was jammed full of dancing, sweaty, happy leatherboys. As I stood on the edge looking for familiar faces, the whole dance floor kowtowed and knelt at my feet in submissive respect! Gayboys on their knees doesn't usually do it for me because I know they're looking for an outy and I am definitely an inny. But feeling very much the belle of the ball, I screamed with laughter and jumped right in. After all, Folsom St. is the biggest party of the year.

Soon afterwards, David was accosted by a couple of cowboys who asked if he would like to help raise money for the AIDS Emergency Fund. He agreed and by the time I caught up, they had him bent over a stool, ass in the air, with boys and girls gathering around, stuffing dollars into a hat. David still had no idea what his end of the bargain was until The Sheriff sauntered out of the tent holding a big black paddle. As he proceeded to lay down the law all over my roommate's bare ass, we cheered and yelled until we were as red as his poor cheeks. It took a couple of us to pull his latex shorts back on, but I'm sure David was in no hurry to get dressed. He got his high and the day was just beginning. The excitement of seeing David's ass get beaten must have made Aaron giddy because he wandered out of sight with all of my essentials: my money, my ID, my business cards. Sorry, but a fanny pack did not go with my outfit... Now, I know I came to the Fair to look for little boys and while I love Aaron to death; we've already had the pleasure of sharing Fruity Pebbles in bed. Fruity being the operative word here... I wanted to find a new experience, and at the very least, a new boy. Anyway, three hours later, I finally found the dancing queen. Happy not to be lost, he started skipping towards me when suddenly, out of corner of the dance floor, Barbara Streisand on roller skates smacked right into him, knocking him completely off his feet and into the street. We could not stop laughing as Aaron stood up and brushed himself off only to be hit by a flying pink bargain-basement bouffant wig. Didn't even match his outfit. Well, serves him right for taking off like that.

Everyone was out and having the time of their lives. Those already in the scene mingled and networked while perspective newbies and onlookers watched in amazement. Beautiful tanned Tod had corksized wooden plugs in both his earlobes and his nipples. This 6'6" Adonis is living proof that not all men are created equal. Jism Jeff came with his latest boytoy, but took his blow-up girltoy out for the day. Girl stayed strapped to his back, mouth wide open, nipples clamped and hands cuffed to carry his beer. The twins were running around like little boys, stealing kisses and grabbing cock. I walked by Doug getting caned, Bobby getting pierced, and Christopher getting fucked all in one block. Needless to say, they couldn't stop to chat. Chaps and g-strings; chaps and cheeks; cowboy hats; gas masks; leather arm bands, leg bands and headbands; leashes; collars; tattoos; and harnesses of all types were the chosen attire by most. But the 60 yr. old man wrapped in rope, the boy wearing only a penis pump (ya' know, those things really do work!) and the big purple chicken were the sights to see. All in all, Folsom lived up to it's promise of outrageous displays of sexual fetishism and role-playing pageantry in addition to the various exhibits of sm arts and crafts; multiple stages of bands; dancing in the streets and beer for breakfast. I went home with more toys than Captain Kangaroo, exhausted, and perversely satisfied.

Til next time, openly celebrate sex and sexual diversity, express yourself in a whole new way, vote no on 209, and play hard enough for the both of us...

And now, prior to having much

amusement and merriment at the expense of pretenders to the scene fuehrership (you'll think it's a hoax, a joke, an imaginary story, but funniest of all is that it's TRUE - what an original teaser!) who would stage their beer hall putsch's via Internet (the beer hall putsch will NOT be on the Internet - details next month), delayed a mere month by TCB of the backlog of most worthy and eminently pluggable things 'n' stuff (details last month), as promised (details two months prior), part two of my Japanese Rock 'N' Roll Summertime (title copyright Accel 4, used with permission, all rights reserved) (details this month).

So it's another humid Tokyo night waiting outside a live house for the bands to start playing. Owing to my celebrity status which I suppose derives from being a 6'4" gaijin (that's Nihhongo for "honky," for you cats and kittens not in the know), it's been cleared at the door that I get the reduced admission of a little under $5.00 as opposed to the little under $25.00 regular admission price. All that remains is for things to actually get underway.

But it's not like standing around in front of the Purple Onion in San Francisco with the bands and their equipment waiting for Tom to show up carting a keg of beer on his skateboard before unlocking the gate and then waiting for him to balance his chi or whatever the fuck it is that takes twenty minutes before he decides that everyone else can come in. No, here in Japan, things are much different. Things are much more Oriental...in fact, they're downright Japanese (NOTE: THE PRECEDING WAS A PARODY, REPEAT A PARODY. HAD THIS BEEN AN ACTUAL PUNK ROCK TRAVELOGUE, YOU WOULD HAVE BEEN INSTRUCTED TO GO FRY YOUR HAT).

First up was GYOGUN RENS. I saw them last winter and they were very fine. In a little more than six months (which is about two weeks in American musical time, where bands break up after a year and a half just because nobody else cares what they're doing and one or less of the people in the band cares enough to make up for the apathy of the public and "industry"), they have honed their rock and roll bushido to the sharpness of Miyamoto Musashi's blade. The closet stylistic equivalent that has released vinyl would probably be THE SWINGING NECKBREAKERS (especially when they're raving through things like THE ANIMAL's "I'm Crying"), but you hopefully won't have to use your imagination much longer as they've made a handshake deal with Indiana record mogul Brent Repp (who is one of the consortium responsible for THE PAGANS' live album and confided to me that he's working on getting THE PAGANS to let some more stuff out of their vaults, although the last is "not for publication" - oops!).

THE ACCEL 4, headed by Masaharu (brother of "Guitar Wolf" Seiji, though soon to have street cred enough to need no such letter of introduction), had a whole mess of catchy power chord punk rock. Expect great things from these boys (although Seiji blushed a bit at younger brother's stage moves, which definitely bore a familial resemblance; the main difference is that Masaharu actually has some martial arts training, whereas Seiji states that his martial arts master is "bullshit" [that being one of the oldest, and therefore {according to cliche as inexorable as gravity itself} most venerable of masters).

THE WILD CARRAIGE RUDE MEN ("Not rude BOYS!" they made very clear to me outside of the Shelter club while cooling off between bands with a big bottle of Bickle [sort of like an emulsified Orange Julius; experiments with Bickle that I brought stateside yielded one great recipe, that being two parts Bickle to one part George Dickel Whiskey with a float of sweetened lime juice - I call it, phrasecoiner that I am, Bickle and Dickel]) started off with a soul revue type instro intro before their singer leaped onto the stage for star time. This guy is without a doubt the buffest guy in Japan as well as a consummate ear to to ear grinning showman (like J.C. Van Damme in his charming, happy go lucky mood which is all too rarely captured on film but certainly wonderful when it is). They did LINK WRAY's vocal ripper "Mary Ann" (not to be confused with the calypso tune of the same name) with mucho false stops and then launched into a set that veered between garage and skapunk. Very strange, which made it especially enjoyable. Incidentally, they are very anxious for U.S. contacts. They want to play the U.S.! They want to put out records! I don't know shit about the skapunk scene! Anybody who does and wants to get in on the ground floor of a big proposition can contact them and pull their coats (Kinichi Sato/WILD CARRAIGE RUDE MEN, 4-1-5 Kohokuku, Hiyoshihonchio, Yokohama shi, Japan) (additional big tip for all the budding indie record entrepreneurs; MUDDY FRANKENSTEIN of "Rama Rama Rama Fa Fa Fa/Shake in Sodom" fame, Tokyo's leading [and only] purveyors of the Detroit Sound who will be playing the Western U.S., [some shows with SEAGULL SCREAMING KISS HER KISS HER, who also truly rock live] at about the same time that you read this, can be contacted at #203 Cosmo-Haitsu, 2-7-11 Ohara, Setagaya-Ku, Tokyo 156. Japan).

THE BOYFRIENDS, whom I mentioned in the previous installment, did their Johnny Thunder-style rock and roll thing (without any injuries this time) and the evening was climaxed by band that I cannot name, as I was unable to get an adequate translation (or even transliteration) of their name despite repeated inquiries (maybe it was "Kill the tall American" or something like that and nobody wanted to hurt my feelings). Shoe played drums (and speaking of TEENGENERATE, I think that the reunion rumors may be premature, as my impression was that FIFI is pro while FINK is con on this deal; latest on their forthcoming band is that it'll be some kind of "blue eyed soul" [!] by way of THE ZOMBIES [!] combo) and 4/5ths of the band wore striped summer P.J.s as they (and guest guitarist Seiji in a gorilla mask) went through a mostly sludgy quasi-STOOGES (what was that I said about MUDDY FRANKENSTEIN being the only current "Detroit Sound" band in Tokyo? Ach...) set (they slipped in a nice version of "Dressed In Black" though).

Traveling south, I also saw good shows by Osaka-ites THE DEATH DEALERS and MACH KUNG FU as well as Hiro of MACH KUNG FU and Joe of THE MAGNI-TUDE 3's side band (whose name I can't recall, but if it ever gets serious enough that they put out vinyl, I'll remind you). Both MACH KUNG FU and THE MAGNI-TUDE 3 had just returned from a triumphant (by their accounts, but who am I to doubt?) tour of Australia(which means that it may be a while before either can come to America, since synchronizing vacation time within the membership of a band seems to be especially difficult for Japanese bands, few of which are lucky enough to have a member like Billy of GUITAR WOLF who has the courage of his principles to play Pachinko all day instead of working [and is even willing to sacrifice his Pachinko games to come over to America and let lucky fans buy him beer - what a trooper!]).

I also saw many beautiful and interesting sights such as the Big-ass Cavern in Yamagouchi, a whale meat restaurant, the Lafcadio Hearn museum, a rice pounding festival which climaxed in an orgy of bingo and karaoke...well, too many to detail here! And the best part of it all was that in the whole month I was there, I only spent about $15,000. And people say Japan is expensive!

COLUMNS

As I write this, it is early October, but when this issue of MRR comes out democracy's dog show, the US presidential election will be over. Every time one of these elections takes place, they resemble more and more that other great American contest, the Superbowl, where year after year the favorite team pulverizes the underdog. For some reason, the general US public becomes nearly hysterical in their support for this football game, cheering and even gambling on either team, as if there is a mystery as to who is supposed to win. The same can be said for the presidential elections, with people wandering into polls, convincing themselves that somehow their vote makes a difference on the final outcome.

For quite some time now, I have been convinced that Clinton would win the election; and as you read this, I'm sure this has proven to be the case. Why? Because quite simply Bob Dole is the wrong symbol needed to further the ambitions of American multinational corporations. In short he doesn't fit the suit. Bob Dole is a hold over from the Reagan Era, a relic who's purpose has faded with the cold war. What big business wants are more measures like NAFTA and GATT, more permissiveness in placing their factories around the globe. It doesn't matter who gets the measures passed, republican or democrat, as long as they do it. The current trend amongst the world of corporate advertising is to aim at rebelliousness as a marketing device. Cars, clothes and electric products have somehow turned into questioning authority. For this reason a president is needed who is seen as somewhat of an outlaw, an individual who picked up a joint, but didn't smoke it. They want a "Rage Against the Machine" president, a collaborator who acts like a liberal, a challenger of authority who is in bed with the real authority.

In the world of corporate controlled media there are only two political parties, with perhaps a special guest appearance from time to time, in the form of a Ross Perot. What media attention has been given to Ralph Nader or anybody else running for president? How does it compare? When one takes the time to read between the lines of mainstream newspapers or listens deeper to what a news anchor is really saying, it is easy to decipher the real agenda of the media. Bob Dole as president? I have a better chance of getting the office.

Ok, enough election talk. Perhaps in the future I'll talk more about how you too can predict the future by what appears in corporate media. For now I just wanted to mention a few of the places my band SIREN played at this summer, some possible locales to check into if you're looking for shows to either perform at or see. My apologies to all those I don't mention, but I wanted to keep this very brief. In Portland Oregon check out the Power House, a DIY community center. Call Joe at (503) 287-7362. In Great Falls Montana, there is an individual named Seth who is trying very hard to create a scene. He does shows at a place called the Green room and in his own basement. He puts bands up in his own house, feeds them, and generally treats them like honored guest: call (406) 761-2054. In Appleton, Wisconsin, birthplace of Harry Houdini, check out FUN LUVIN productions run by Roosevelt and his wife Olive, call (414) 830-2165. In Austin, Texas, contact Jonathan London at (512) 327-6750. In El Paso, Texas, call Erik Frescas, (915)-778-7190, ask him to take you to Juarez.

Good News: touring this summer showed me that not only is the scene still full of people who believe in the DIY ethos, but that there seems to be a movement back towards such precepts and away from punk capitalism. In various locations we heard people making fun of a particular Fat Wreck band for the grotesque tour bus they rode in. Perhaps next time said tour bus will be receiving flat tires. Who knows?

The DNA Suicide

WITH NICK FITT

My Life As A Media Whore

I walked out of the Superintendant's office feeling as if a boulder had been lifted from my chest. The confrontation was over. Never had I thought that a little five square inch patch on my bag would cause me as much trouble as it had.

When you last heard from me I had left my bag in Mr. Lumnah's office. Well this was one week, two suspensions and three ACLU lawyers later. This was to be a last stand of sorts. If I won, the principal would leave me alone. If I lost the rest of my high school life would be hell.

NOTE: Mr. Lumnah, the same man who didn't give a shit when kids were calling my house to make homophobic and anti-Semitic death threats to me kept asserting how concerned he was at the meeting with me, my parents, the Asst. Super and my two lawyers.

Two days later I had my answer. I kicked Mr. Lumnah's ass. He would have to appear before the Superintendant and the School Committee that night with egg on his face as I walked tall through the corridors of Attleboro High School.

Soon I was presented with another question: should I contact the media. I did. Taking into account the fact that I wanted revenge against Mr. Lumnah and everyone who had tried to make me break and the advice from Matt Spencer (the kid who made the original ROAR patch) that administrators and teachers shit in their pants whenever a kid contacted the media I decided to call local papers. Four little phone calls was all it took. I called my hometown paper, the ACLU, and two papers from neighboring towns. Little did I suspect that my story would reach as far as Florida, make the television news, and prompt several television, radio and magazine interviews.

By the time the television media got involved I was feeling a little bit like Cliff Spab. Newspaper was very good to me. They asked the questions on my terms and mostly wanted to know what I thought. Television bore down on me harder than an FSUer at a Slapshot show.

Remember that old game show host from Sesame Street, Guy Smiley? Call it stereotyping if you must, but I honestly believe that all television reporters are a cross between Guy Smiley and a record executive. Christ, one of the guys who interviewed me actually said "You HAVE to keep wearing barrettes in your hair when we interview you! This is what the hip kids are doing these days. I think you have every possibility of making it all the way to the top kid!" in between Nirvana and John Lennon quotes.

There was a two week period where I couldn't walk down the street without someone knowing who I was and knowing my story. Most people were supportive. Some were not. A Nazi who called into the radio talk show I was on asked me why I had to "Antagonize the pure white Christian man by making such inflammatory Communistic statements" in what should be "pure, God and values oriented education." A self-proclaimed Communist told me to just take it off and stop being such a crybaby (didn't Marx tell his sheep to antagonize the public?).

What's more, I seem to have become the latest teen sensation in Woonsocket. I spent this past weekend there where one girl couldn't stop rubbing my stomach, one girl decided she wanted to look like me, her and another girl had both gotten my glasses, still another girl couldn't keep her hands off of my dick for five minutes straight, and finally one girl had "I love Nick" written on her pants (along with such "rad" punk rock phrases as "Tim is the official name for punk" and "Punx for life").

Once the media interviewed Mr. Lumnah he immediately reversed his posi- tion on the entire matter saying that it was "the most positive thing that has happened in the last four years at AHS".

All in all, if I had it to do over again I would. I've made lots of new friends. No teachers harass me anymore. Mr. Lumnah doesn't say anything more than a phony hello to me. So kids, if you want to beat the school, go to the papers. The media in our nation is one of the most sensationalistic anywhere and they will almost always take your side. Until next month, keep up the struggle, increase the pressure and use your voice.

ENDNOTES

1. Blah, blah, blah... write me letters, send me samples of records/shirts/yoyos frisbees, etc., orders for h100s and Spazz patches, flyers, Hello Kitty stuff, naked pictures of your mom, your demo, at 404A South Main Street Attleboro MA 02703.
2. Call me for a show in Rhode Island (I'll see what I can do, try to call a month in advance, blah, blah blah) at 508-226-DULL.
3. If you write me a letter and you're from New England I'd appreciate it if you left your number at the end of the letter.
4. Anyone who wants to sell me their old What If...? comic books write me at the above address.
5. Death-O-Rama distro/records is looking for a few good grind/powerviolence/crust/noise/emo/sXe metal/posi-core bands. Spazz patches,

Hello all my adoring fans. The big story this month is about myself! I overheard from a few sources that everyone who stands under the sign of shit-worker at this here magazine wants me out. I guess I'm doing a better job than I thought.

Whoa! Lots of **DD Ramone** news this month. The setting, Argentina circa Spring 1996. DD attends one of the several final Ramones shows and runs into, you guessed it, Madonna. Taking a week long break from filming "Evita", the locals have been storming onto the set throwing chicken carcasses at her. The film is being delayed while MGM sends a SWAT team of PR specialists. Yeah, those Puerto Ricans can calm any situation so I hear. So, DD is invited back to Madonna's trailer and you can only guess where I'm leading to from here. I think that kid's first words are gonna be "1,2,3,4"! Anyway, DD goes into one of the local villages in full Ramones garb and finds a beautiful peasant girl who is 17 and knows the words to "Wart Hog". Only phonetically, and DD doesn't notice that the only English she speaks are lines from "The Simpsons". So Mr Colvin trades 2 pigs, 13 chickens and 2 lbs. of pastrami for her hand and takes her back to NYC. **George Tabb** was the best man at the small wedding ceremony. The tux rental place wasn't too happy about George cutting the sleeves off but everything else went fine.

Speaking of George, the man recently shaved all his body hair off after hanging out with Tim from **Rancid**. It seems Lint had also shaved all his hair off. What he should have done was shave numbers into his lower belly to form the face of a clock. I'm sure there are plenty of females out there that can explain why it would always be 10:30. Let's face it, if this guy wanted to use a dick pump it would have to be an elbow joint.

Ok, staying on the same track here, Evan Cohen of Furious George fame recently exposed himself to a crowd of 17 year old AP Physics students and homosexual skinheads in a unnamed NJ pool. Multiple eyewitness explained Evan's body hair as being as asymmetrical as Sharon Doherty's eyes.

Victory Records have signed a production & distribution deal with SONY. Surprised?

Everyone seems to know already about The **Reverend Norbert**'s recent appearance on the "Jenny Jones Show". Norb's dancing skills seem to have caught the attention of some higher ups at NBC and Norb may be filling in for Andy Richter on "The Conan O'Brien Show" come late fall. Since he will be in New York already, Norb is scheduled to appear on the Seacaucus NJ based "Richard Bay Show". It seems Norb has a crush on the chest shaver himself, George Tabb. Norb even confesses that he once dry humped the ex-Letch Patroller's leg one dark night in 1983 while George was asleep at some guy's house in Green Bay. The show will air sometime in late November.

There is a little old lady that sits at the corner of Grant and Pine in San Francisco who specializes in embroidering "Minor Threat" on baseball caps. Believe it or not!

Chuck of the **Crumbs** regularly enjoys young girls feeding him baby food while he wears nothing but a diaper. Weird!

Naked Aggression will be appearing in the next "Decline of Western Civilization" movie being shot by Penelope Spheeris. I guess they were doing that on their way to smashing the state. By the by, whilst they were inside filming, a swarm of real life punks were outside trying to gang rush the door to get in free. Seems the po-lice showed up and maced the kids, but the band played on.

The geeky Paul guy from "The Wonder Years" is the bass player in **Marilyn Manson**.

Since I'm contracted to say bad things about **Ben Weasel** in every column, I heard that not only is Ben denying Lookout the crappy new Screeching Weasel (re-union after we tried to sell-out and failed miserably) record, but he's going to steal back all the other records and sell them to the highest bidder.

Alternatively, the rumor is that **Lookout** is pulling a major label-type powerplay by keeping the Weasel LPs despite the band's desire to leave, daring a lawsuit from Mr Weasel because the label has lots more to spend on those kinds of shenanigans than the band does.

Guess who became a vegetarian recently? That dyed-in-the-wool smart aleck, **Fat Mike**. Something to do with the last Propagandhi record getting to him. Just one less target for his barbed tongue.

Finally, The Misfits have broken up after losing the $40,000 endorsement deal from The Hair Club for Men. Sy Sperling, squirmed out of the deal when some of his advertising people suggested that the name Misfits would make subconscious suggestions about their hair pieces.

As I exit my building, I see Evan, my bass player, and chauffeur of Furious George, standing in front of his black

1987 Thunderbird, in his cut-off denim shorts, ugly Hawaiian shirt his grandmother got for him, sneakers, with no socks, a big punk rock no-no, sunglasses, and straw hat. He looks like the worst kind of tourist.

"Hey George," he says to me as I try to ignore him so that people in my building don't think I actually know him, "you're not dressed for the occasion". I look at my reflection in the driver's window of his '87 Thunderbird. I'm wearing a black t-shirt, black leather vest, black jeans, black socks, and black sneakers. I'm dressed correctly. It's him, who isn't.

"You dressed like Ryan," Evan says to me, then points to the back seat of the car where our pal Ryan is fast asleep, or, most likely, unconscious from the amount of alcohol he drank the night before. Ryan was also wearing all black.

"I dressed right," I tell Evan.

"But it's a pool party," says Evan, with his arms extended into the air. Evan likes to do that a lot. Put his arms in the air to make a point.

"But it's a "Punk Rock Pool Party" I explain to Evan.

"Well, George," he says to me, not looking me in the eyes from behind his real Ray-bans, "I'm dressed as punk as it gets." I took another look at him, then at Ryan passed out in the back seat, and my reflection. I guess he was right. Pussy.

We make our way into Jersey with Ryan still passed out in the back seat. Every once in a while, I get a good whiff of the booze he must have swam in. We are on our way to Sue Blank's house. Sue, who manages, books, sells merchandise, and who is the mommy of the Blanks 77, Jersey's favorite band. Evan points out various landmarks as he drives, and I nod my head like I care.

"George," he says, "there is the diner where me and Frank and the Devitto brothers went after that night when Frank chased those gay bashers with a chainsaw."

"Uh-huh," I say to Evan, as I fumble around his glove compartment for a tape to listen to, so I don't have to hear Evan's oral history for the zillionth time.

Evan goes on about something or other while I search his tape collection, and finally find an Iron Maiden tape. I pop it in the deck and crank it up. Evan sings along, and Ryan wakes up. I look at him in the rear view mirror, and see his spiky hair all over the place.

"Yuck, metal," says Ryan, and I smell his breath and get a little buzz. And with that, he lies back down and passes out again.

We reach the exit where Sue lives, turn off the highway, and make our way through a bunch of little side streets looking for her house. We have to follow a bunch of detour signs, and wind up getting lost. We ask some guy who is mowing his lawn where the street Sue lives on is, but he can't hear us, his Sears Lawn Mower is louder than a Hell's Angel's Harley. We finally ask these two guys in their golf clothes loading up their trunk where the street is, and they tell us.

We pull into Sue's driveway and park behind a bunch of nice cars with punk rock stickers all over them. As we open the car doors, Ryan wakes up and asks if we are there yet. We tell him we are, and he tells us that that is a good thing, and that he needs a beer. It's been at least two hours since he had one. Punk rock.

Once inside Sue's house, we kick back and relax. I grab a beer, as does Ryan, and Evan gets a Pepsi. Pussy. Sue tells us she is happy to see us, asks where our drummer is, tells us she is glad we made it out there, and then gives us all hugs. She is like at the most, five feet tall, has like ten different colors in her hair. And she is very cute. We all kind of blush. Then I tell her, Michael, our drummer, had to work. She says, "Oh.". What ever.

"Some of the kids are here already," Sue explains to us, "and some are on their way". I ask her how many people are coming to the party, and she tells me she has no idea. She tells us that she hopes it is not too many, because then there will be a big mess, and when her parents get home from being out of town, they might flip out. I offer Ryan and Evan's help in cleaning up.

We make our way to the back porch and get a good look at the pool. It is one of those kidney shaped ones, with a diving board and everything. Evan runs down to it and feels the water. He tells me it is warm. I tell him "good". I have no intention of going in the damn thing. Pools are not punk rock. And being undressed certainly isn't punk, either. Fuck that nonsense.

Eventually, lots of people show up to the party, and it really starts to kick in. A bunch of skinheads fire up the grill and start to prepare food. Hot dogs, hamburgers, the works. Some punks sit around on the porch smoking cigarettes and drinking beer, discussing their favorite bands. I get a good look at them, and realize that none of them can be over twenty. It's a good thing no cops are around, or we'd all be in a Jersey jail.

After downing a few beers, Sue gives me a tour of her house. I get to see the laundry room, the living room, where a couple of skinheads are watching television, the kitchen, and her bedroom. Her bedroom is, well, just like her. Small, cute, and cluttered as hell. She has a large collection of Pez dispensers, little knick knack's everywhere, and lots of Jesus stuff. I tell her that I thought she was a Jew, and she says she is. But that she loves the Jesus stuff. Just like she loves the punk rock and the kids. I tell her she goes.

Finally the Blanks 77 arrive to the party, and everyone welcomes them. The party is really sort of for them. They had just returned from a three month tour of the U.S., and this was kinda a celebration of them making it home. Alive. And knowing those guys, that is quite an accomplishment.

Mike Blank sees me, walks up to me, and gives me a hug. I hug him back. It is good to see the guy. His hair is no longer long and spiky, it is shaved short, and dyed with a leopard skin pattern. He looks kinda tired from being on the road. I ask him how he is and he tells me he is the same as when I saw him exactly a week earlier in Lancaster, Pennsylvania. Furious George played a show with them out there. He tells me he is glad to be home, and the itching has gone away.

"What itching," I ask him, expecting him to tell me about the itch for punk rock, or sex, or whatever.

"The scabies itch", he replies. Doh.

Mike then goes on to explain that somewhere on their United States tour, The Blanks 77 all got scabies. Mike thinks he may have gotten it first from sleeping on an old couch some guy found near a dumpster, but he's not sure. He says the itching started toward the end of the tour, and everyone in the band got it. Also some friends, who hung out with the band in the van, got them as well. I ask him to explain to me what scabies are, and he tells me they are little "eeny-weenie bugs" that live under your skin, and lay eggs, and make you itch. Eeeew, Yuck.

I ask the rest of the Blanks 77, Tim, Chad, and Renee, about the scabies experience, and they all say it is miserable. Sue, who was in the van with them, says the same thing. They all tell me about some cream they had to smear all over their bodes to kill the damn things, and how gross that was. But they all say they are glad it's over.

Later, outside, Evan decides he is gonna be the first to go in the pool. He takes off his shirt, hat, and sneakers, and goes in the pool. He is quickly joined by our friend, and local scenester celeb, T.C. They swim around, and tell everyone the water is fine. All the punks and skinheads look at the two in the pool and then go about their business. Talking about punk bands, cooking food, and drinking. Evan exits the pool and walks up to me, dripping wet.

"Come in the pool, George," Evan

says to me. I just look at him, as do my friends Sam, Mike at 18 (who got his name from Mike Blank, because he looks like him when he was 18), Dean Dean The Sex Machine, Jesse, and the others. Evan is really hairy. Gross hairy. He even has hair on his back. Geez.

I tell Evan that I'm not going in the pool. He asks me why I bought my bathing suit with me then, and I tell him that I took it with me because I thought that maybe, maybe I'd go in. But I now know I won't. He calls me a pussy. So I go in the house and put the damn thing on. Fucking bass players.

I come back outside and Evan is swimming around again, as are a few other kids. Mostly boys, and one girl. Who is seventeen. And who has quite a set of knockers. Wow.

I jump into the pool in my bathing suit, and a Flatus t-shirt I borrowed from Sue. Evan tells me to take off the shirt, but I tell him I won't. I don't want everyone staring at me like they did at Evan. Especially since I had just shaved my chest a few days earlier. I did it cause I wanted to look like Captain Kirk. And body hair is gross. I remember that episode where Kirk and Spock are like Gladiators, and Kirk wears no shirt, and has no chest hair. Now that, was a real man, I used to say to myself. And that is why I shaved my chest. But now the stubble was itching me. Oh well.

Evan and I swim around for a while, and Mike at 18 decides to join us. In his clothes. T-shirt, jeans, sneakers, wallet, and everything. He just jumps right in with a beer in his hand and starts to swim around. He yells to the others to come in, and some do, in their clothes.

So a bunch of punk rockers are swimming around this kidney shaped pool, all dressed in their black clothes, and I feel kinda stupid. I mean, there I was, in a fucking bathing suit. I felt like a dork.

"Hey George," says Mike at 18, "I think some of the other guys wanna go in". I look at Sam, Dean, Jesse, and the others, and they don't seem like they want to go in to me.

"They don't wanna come in, Jay," I say to Mike at 18. Jay is his real name.

"Yes they do, they just need our help," explained Mike at 18. I looked at him, and finally saw what he was getting at. We went and got Evan, and a couple of others in the pool. We then got out, ran up, grabbed Jesse, and just gave him just enough time to take off his watch, and take out his beeper before he was thrown into the pool. Then he helped us get Sam, and then so on and so on. Soon there were like fifteen kids in the pool, all dressed entirely in their clothes.

Mike Blank comes out of the house and sees everyone in the pool. I wave to Mike, and he says, "George, you go!", then goes to the cooler to get a beer. Before he knew what happened to him, he had joined us in the pool, with an unopened beer in his hand. I asked Mike if he liked the water as he stood there in the low end, with his clothes entirely soaked, and water dripping from his head to his bullet belt. He told me it was nice.

Eventually, more people either came into the pool, or were thrown in. Soon, almost everyone was in there, including Sue, in all her clothes. I think I saw trails of color behind her head as she moved about in the water. The only people who were not in the pool were a bunch of skinheads who were sitting at a picnic table. We were afraid of them. We had chicken fights, drank beer in the pool, and even had diving contests. At one point, as Sue was telling me a story about how Mike Blank likes to pee in pools, I looked over and saw Mike standing in the pool, near the steps, with a silly grin on his face. I pointed him out to Sue.

"Not in my pool, Mike" yelled Sue. But it was obviously too late. Then Mike swam over to two girls, and sat there with them, one arm around each girl.

"Are you Furious George?" asks this huge skinhead guy as he swims up to me. He is wearing shorts, no shirt, and red suspenders. I kinda panic, but figure I better tell the truth.

"Yeah," I tell him, "I'm him."

He then gives me a big old bear hug and tells me he loves the band and stuff, and that he is good friends with the Blanks. I try to sigh a breath of relief, but can't, because the guy is hugging me so hard. He finally lets go, and I catch my breath. He tells me his name is Junior, and I tell him I'm pleased to meet him. We talk about bands for a few minutes, then he starts to yell, "No, Pedro, no!" I ask who he is yelling at, and he points to the diving board.

On the diving board is this skinhead guy, Pedro, I guess, a guy with tattoos and everything. And he's taking off his clothes. Junior keeps yelling for Pedro to put his clothes back on, but Pedro ignores him. Soon, Pedro is completely naked, and Evan points out to me that Pedro is definitely not a Jew. Everyone in the pool by now is screaming. Junior tells me that Pedro is a gay skinhead, and there is nothing wrong with that, but Pedro should put his clothes back on. Pedro then jumps into the pool, and swims toward Junior and I. Junior screams and yells for Pedro to get away, but Pedro gives Junior a big hug, naked. We all laugh.

We swim around some more, and eventually Pedro puts some shorts on. Then it's Evan's turn. Not being one to shy away from cheap attention, Evan gets on the diving board and starts to take off his bathing suit. We all yell for Evan to please not do this, but he does anyway. We yell, "Put it on, Put it on", but Evan ignores us, gets naked, and jumps in the pool.

He starts to swim around, and it's like a fucking scene from Jaws. Everyone is screaming, and it's like Evan is the shark. Every time he gets near someone, they scream, and run out of the pool. Finally Evan puts his suit back on, and we all breathe easier.

Now it's Mike at 18's turn. He gets on the board, wanting the attention that Pedro and Evan just got, so he starts to take off his clothes as well. Now Mike at 18 is a cute young boy, and really funny, so we all yell for him to take it off. He gets all mad at us and says, "How come you yell that at me, and to the other guys, you say 'put in on?". Poor guy. So confused at just 18.

We continue to drink and swim and soon it starts to get dark. I eventually get out of the pool, as does Evan, and Ryan, who, by the way, also went into the pool entirely dressed. I change into my dry clothes as does Evan. Ryan has to go back to the city with us, soaked. But he doesn't seem to mind. He's entirely drunk.

"Thanks for coming out to the party," Sue says to us and she hugs us all, one at a time. We thank her for the good time.

"You go," says Mike Blank, "back to the city". I tell Mike we will.

As we make our way to the car, we say our good-byes to everyone, including my new skinhead pal, Junior. Sue asks me how much time I spent in the Blanks van, and I ask her why.

"Well, most people who spent time in the loft got the scabies." I tell her I was only in the van for about twenty minutes in Lancaster, that I was up on the loft, reading the funny notes the band wrote on the ceiling, and that I don't think I caught anything.

"Good," she says. I ask about the signs of scabies, and she says itching, red bumps, stuff like that. She tells me that the incubation time is about three weeks, and I quickly do the math. I figure that if I get them, I got at least two weeks before anything happens. But it won't. Not to me.

Evan, Ryan, and I get into the 1987 Black Thunderbird and make our way back to the city. We all talk about what a great time we had, and eventually, Ryan and I fall asleep from exhaustion by the time we get to the tunnel. I think Evan was still talking.

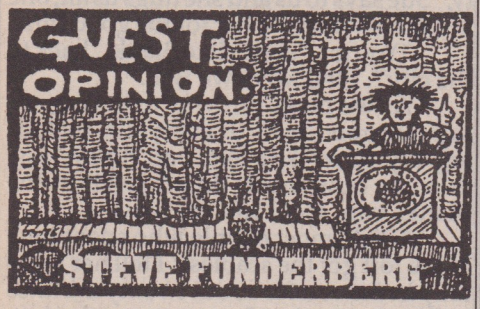
Exactly two weeks to the day, later,

the itching started. Doh.

Take My Life, Please.

Endnotes:

1. Furygeo@aol.com, or P.O.Box 323, Village Station, New York, N.Y. 10014. Your choice. I'd go with the e-mail.
2. Got some cool zines..um, Diluted Youth Fanzine, Annoying Girl (one of my current faves), and Eiigy Pocr Off, whatever the hell that means.
3. New records I got too! The Beauty's are punk rock, as are Strychinine And The Rat Traps. Both have new 45's out, and both rock. Everready's new album, on Cool Guy Records, also fucking kicks some punk rock ass.
4. Got some Demos...The Injections, from Ct, Fedrukus, and The Lombardies & The Grover Clevlands. All fun listnes.
5. Um, what else....oh, Dee Dee Ramone and Joey have been doing some local shows here, and it's been a blast.
6. The Furious George Lookout E.P. is still out. Get it so our drummer, Michael, can buy that new Rolls Royce he keeps talking about. Sheesh.
7. Speaking of Furious George, we'd like to annouce that we have now started to give out the "Gilligan" award of the month. This award goes to the person or persons best performing "Gilligan" on stage with Furious George. The award this month goes to two people. Twins, for christsakes. Dave and Ericka. From Long Island. This month's prize is a dream date with Evan. Haha.



Here are my two cents worth concerning a prevalent controversy in "The Scene." The Topic: Old School vs. New School and the commercialization of Punk Rock.

I myself am guilty of condemning my younger brothers and sisters in our little musical movement and I'll tell you why. First of all, when I complain about "New School Kids," I'm not making a gross generalization about anyone who happens to be under 21 years old. No I'm talking about a specific type of New Schooler, and this brings me right to the corruption of Punk by the establishment.

In 1994 we witnessed the incredibly profitable mainstream success of the formerly independent Green Day and Offspring. Some of us, young and old, cringed. We weren't exactly sure what the extent of the damage would be, but we intuitively knew it couldn't be good. That's the understatement of the century. As it turns out, the damage was far more severe than even a cynical old bastard like me could have anticipated. I'm not an Alarmist but the fact is, the major label buy out of The Offspring and Green Day has effectively crippled the underground that spawned them.

Initially, it almost seemed as if the sudden media interest in punk was beneficial. I put on a few shows that fateful summer and did pretty well, as did a lot of other promoters who continued to work with independent bands. There was a general interest vibe going on with punk and the younger kids seemed to be supportive of the whole spectrum, from the bands in MRR to the bands in Spin. But by mid 1995 there more and more "punk" bands appearing on MTV and radio and a disturbing phenomena emerged. Suddenly, these young kids were being introduced to "punk rock music" almost exclusively through commercial means and began to associate quality music with corporate status. The major labels had succeeded in their plan: The new kids had begun to believe the bigger, financially successful bands were the bands who mattered because the mainstream media and big labels were responsible for getting most of those kids into punk in the first place.

Almost overnight, gigs which featured Epitaph bands or other media fueled bands were the gigs with high attendance while shows that didn't began to suffer. This was no coincidence. A big company with tons of money can steal and remodel an entire movement with one year of aggressive marketing. The rules were changing quickly. In the recent past you could have a scenario where a band like M.D.C or Capitol punishment could roll into just about any-town and get a decent turnout. This would occur because at the time punk was an underground movement and not just entertainment, so when a band came to town you were compelled to show up just for the vital fellowship of punks, misfits and freaks. I also believe that since you couldn't depend on television or commercial radio for your punk fix, you were more inclined to appreciate the efforts of those who worked in the independent network. Those days are gone people, and the commercially created new school kids and the big business which created them are to blame.

The second part of this mess is the bands who jump ship. Does anyone else find it interesting that Green Day, at one time, had long, non-dyed hair, and wouldn't hesitate to point out that they "weren't trying to be a punk band". And now, with a "punky" image, they are being marketed as just that.

But what about bands like Jawbreaker, who sign the lucrative major label deal and then fail. Jawbreaker may have broken up, but now what? Undoubtedly the band members will resurface with new projects seeking succor from the underground. The question is: should the independent punk scene ignore Jawbreaker's profligate embrace of corporate America and welcome them back with open arms? I'm not saying any artist who releases a record on a major should be universally condemned as worthless. On the other hand, is banishment from the d.i.y scene an extreme punishment for any band which knowingly fuels a machine hell-bent on purchasing and destroying that scene? Who knows. In the final analysis it will be the kids who decide. Because their the ones who reject shady behavior by an artist or accommodate it. In any case, I won't lose hope. Last summer (96) I promoted a show in a small town featuring He's Dead Jim, Brother Inferior and Sharon Tate. Because none of these bands sound remotely like NoFX and because I didn't pay for advertising on a big radio station, I lost my ass and the bands barely had gas money. But the sets these bands performed reminded me of the big picture. No matter how many fickle, media susceptible, little kids jump out of the woodwork, at least some will stay after the fad has passed. And those are the kids who are the backbone of our little musical community.

Did you see any othe PBS series "The West"? You know, the one with the Henry Fonda sound-alike narrator that goes something like: "Then the Americans moved west in search of freedom.... and killed all the Indians" or "Then the Americans moved west in search of land.... and killed all the Indians" or "Then the Americans moved west in search of furs.... and killed all the Indians" or "Then the Americans moved west in search of gold.... and killed all the Indians". Besides breaking every treaty they made with the Indians and enslaving all the ones they didn't get

around to killing, they also killed or enslaved all the Mexicans and Asians while they were at it. What a great history and country we have; something to really be proud of!

And as California seems set to enact some bullshit law doing away with attempts to rectify racism's deadly past, it's reassuring to know that this state, way back in the 1850s, voted in all kinds of racist laws against immigrants from China and Mexico. It was illegal to hire Chinese workers, for Mexicans to own land, for Indians to give testimony against any white man. Not much has changed, has it?

Did you know??? The Fed, the institution that determines US banking policies (like interest rates, amount of money in circulation, etc) which affect all of us (their determinants directly impact the amount of inflation in the economy or the amount of unemployment), is not a governmental agency at all but is a privately owned business, the largest stockholder being the Bank of England? What the fuck is *that* about?

And while on this topic, did you know that the government is privatizing the agency in charge of buying up the nuclear material from former Soviet Bloc countries so that it doesn't fall into the hands of maniacs? Since profit will be the bottom line, it can be assumed that they will only be buying up material they can make a profit on. What gives with the rest?

Finally, I wonder why Larry Livermore keeps trying to perpetuate the myth that I work at Lawrence Berkeley Labs weapons development site? He knows that I work at an entirely different and unrelated entity that has "Lawrence" in the title (should be easy for *him* to remember, unless he confuses himself with the weapons lab, too), a place that develops science teaching curriculum for minorities, women, the disabled, etc. He knows this because he was a student at UC Berkeley, where both entities are situated. He also knows because he lived at the MRR house for a long time and saw me go off to work every day. He's been told of his inaccuracy before, but since he persists in telling it wrong, there's something else going on. Besides the fact that he's dishonest, it seems he'll do just about anything to deflect attention from himself and the fact that he's made millions offa punk rock. Sorry Larry, I'm on ya like glue.

As you can see, it doesn't take much to make me go off on Lawrence, the same guy who's complained that MRR is too retro while making his money off bands like the Riverdales, Phantom Surfers, Queers, Groovie Ghoulies. Yeah, right!

THE LIFE OF A GUTTERPUNK

Try to imagine yourself waking up in unfamiliar surroundings every mourning of your life. Now picture yourself living in a new city every other day. Wandering the streets every night looking for a place to sleep not knowing what tomorrow will bring. Making your living by selling smack, or off someone's spange (spare change). Wondering if your family remembers who you are. This kind of life style sounds all to familiar to a good friend of mine. He is a gutterpunk, a drifter. He wanted to tell his story in an interview with MRR, and give people an idea of what it's like out there. The good points, and the bad are all given in this exclusive interview. So if your willing to open your mind and read , he'll open his mouth and speak the truth. He wished for his name to remain anonymous so we'll call him "G".

MRR: How old were you when you first started living on the street, and if you don't mind me asking why?

"G": I was 14 years old when my parents threw me out. I was a young rebellious punk and was causing "problems" in the family. I'm now 17 and have been lucky enough to survive out here. The world is a whole different place on the street.

MRR: Where are you originally from? Have you seen a lot of the states?

"G": I'm from New York originally. I was raised there and spent most of my life in Catholic school. I've seen most of the states I've wanted to see. First I traveled north to Maine, then I made my way down south and saw all the East Coast states. I saw all the southern states, and when I got to Texas. I took a visit to Nevada. Now I'm In California, I don't feel the need to move, but there's no telling what will happen.

MRR: Well I'm happy that you want to stay. Previously you said that you have been lucky enough to survive out here, could you go into a bit more detail?

"G": Yeah sure, in my situation it was pretty tough. For a while I was dealing heroin, which was dangerous, I was lucky I didn't get killed for my smack. And just to clear things up, not all gutterpunks use or sell drugs, ok? Anyway life on the street ain't easy as it is. You have to watch out for yourself. You need to find a place to stay he night, make a bit of money, get food, and on cold nights stay warm. Your life is in your hands instead of mommy or daddy's. Anything can happen.

MRR: When and why did you stop dealing?

"G": I stopped dealing a year ago, because one day this 13 year old kid asked me for some smack. He had enough money, but I couldn't do it, I couldn't sell to a young kid and have him risk death or an overdose. I told him to keep his money and talked some sense into him. I explained that it's different if your an adult and you want to fuck up your life, but when your a kid you need to give life a chance before you fuck it up. You need to live before you die. Since then I've seen him everyday, and he calls me his "lifesaver". I stopped dealing because we made a deal. If I stopped selling, he'd stop using, and if I could help just one kid, I knew I could help another.

MRR: You refer to him as a kid, but aren't you a kid yourself?

"G": My youth was lost, my teenage years are gone. When you live on the street you have to grow up real fast. I don't even have a high school education so I can't get a job. I might even end up like one of those old winos you see swaying in the street with a shopping cart full of junk.

MRR: Do you ever think about joining housing programs?

"G": There's this one for kids under 18 that live on the street. They get you a job and a place to stay, and if you keep that job, they let you live in the house permanently. I've been thinking about it lately, and it's been fucking with my head, but I don't know if that's what I want. I'm different from a lot of the other gutterpunks, I was a push away not a runaway. If I decide to do this it will be for good. So I don't know exactly what I'm going to do at this point.

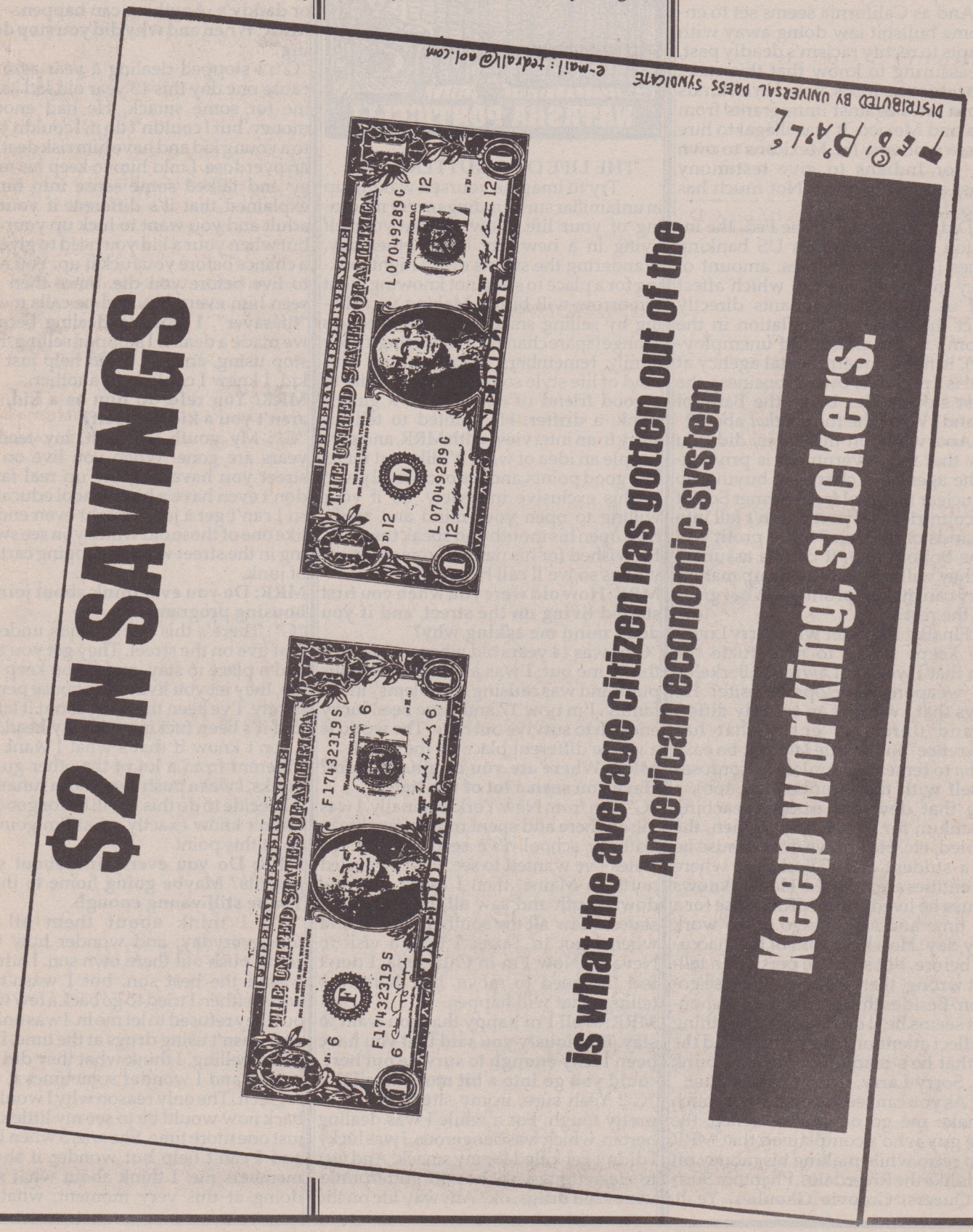
MRR: Do you ever think about your parents? Maybe going home to them? You're still young enough.

"G": I think about them all the time, everyday, and wonder how they could push out there own son. I admit I wasn't the best son, but I wasn't the worst either. I tried to go back a few times but they refused to let me in. I was only 14 and wasn't using drugs at the time, I was just rebelling. I think what they did was wrong and I wonder sometimes if they regret it. The only reason why I would go back now would be to see my little sister just one more time. She was 3 when I left, and I can't help but wonder if she remembers me. I think about what she's doing at this very moment, what she

looks like. I would've loved to have gone to one of her birthday parties. I send her presents every year, but I doubt that she got any of them. I'm going to give her a call and let her know that she has a big brother that loves her, and would never forget her.

MRR: Well I certainly hope that things work out. Know that I love ya' and I'm behind you 100%. Is there anything else you'd like to say before we close?

"G":Yeah, I'd like to say WHAT'S UP to all the squatters, and to the rest of the world reading this always remember: "YOUR HOME IS MINE!!!"



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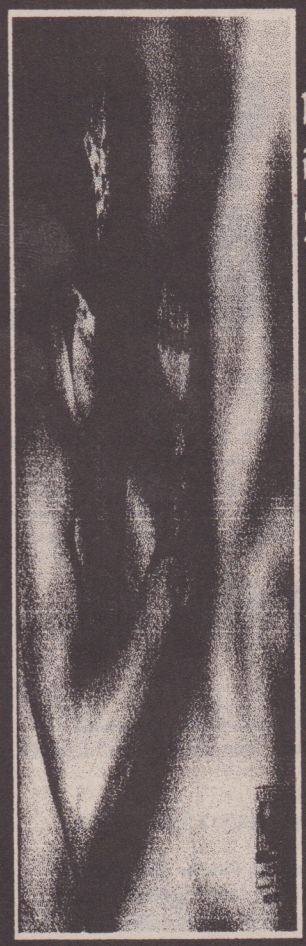

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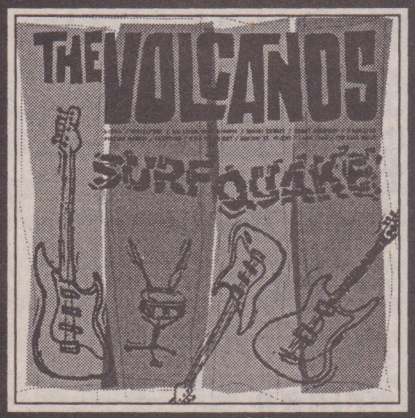

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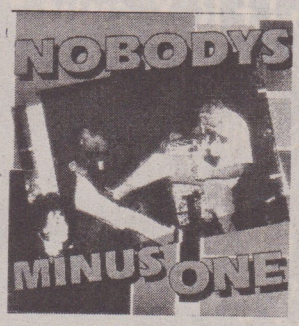

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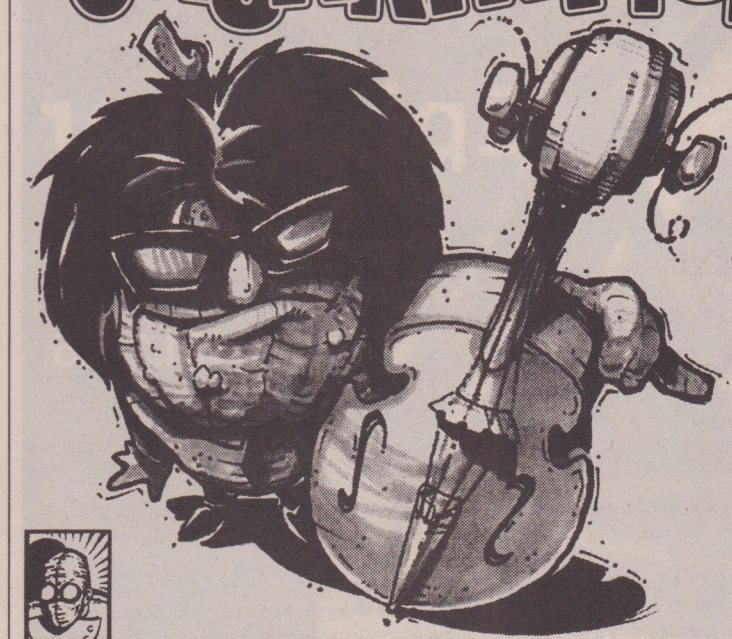

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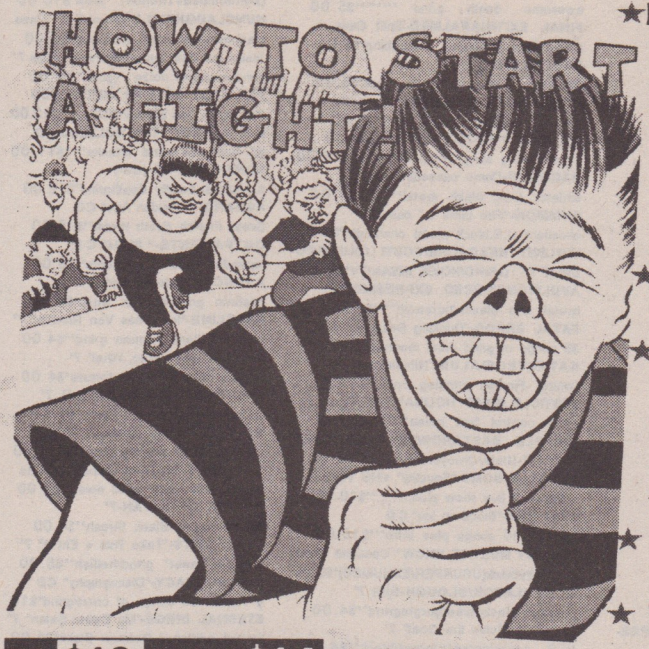

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Scene reports

Well, folks, since the last St. Louis report of about a year ago sucked and left out over half of the scene, I decided to inform you all of what really goes down in our little town. So here we go.

Bands: THE MEAT SISTERS have broken up but have left a quality 7" behind kicking out classic snotty political punk styles along with a "bouncing reggae lilt". Most of the members have scattered to **THE VOLATILES**, more on them later. On with the obituary...

HAYMARKET have also broken but their recent appearances on the "Fucking Noise Terror" CD on Sound Pollution and "Yo Hablo" 7" on Lengua Armada compilations are still available. Fucking totally unique fast hardcore with noisecore tendencies. A full length CD featuring their noisy hardcore with almost all their recorded material will be out on Tribal War Asia in the coming months...

SALES & MARKETING's noisecore stylings should be put to a 7" and comp tracks (sometime in the near future). We shall see. You can still get their demo from the address below. They share members with **SEA OF HEDS** and **HAYMARKET**. The Disrupt comparison is there and they also sound like a sped up Extreme Noise Terror. Great lyrics and incredible vocals. Check 'em out.

SEA OF HEDS haven't exactly broken up, but they have been on a very long hiatus. Their tape still hangs around, so pick up a copy today. Hopefully, their unique as hell (I cannot stress UNIQUE enough) melodic punk rock will be back in the basements sometime soon. The musicianship is incredible and sounds a little like the American version of Frequent.

The West County emo bands **FLING** and **GRIMACE** have both broken up, but **GRIMACE** have a split with other west county patriots **FIGURE** who are still around and play music in much the same vein as Fling and Grimace. Grimace play melodic but not wimpy emo with awesome original song ideas. I've only seen Fling once but they sounded very similar. On to bands that still exist.

There is a member of Grimace and Fling in the new dynamic emo-rock band **KAIZER SOZE**. They have fucking beautiful song writing skills and even though they have a mere four songs, they still manage to rock steady.

THE VOLATILES have just released a 7" on Rocco Records entitled "Fuck All Punk Rockers." Their groovin melodic and catchy punk is soaked in old-fashioned rock n' roll goodness, complete with matching bowling shirts. Pick up their record. An LP on Rocco is set for release this fall. Definitely the best band on Rocco.

THE SPASTICS play rockin' 77ish punk with a hardcore feel. Not having a typical 77ish sound, they are really energetic, catchy and semi-political. They have just recorded a seven song demo which can be yours for a dollar. A 7" and various comp tracks are all in the works. Catch them live for the full energy.

RUPRECHT play high quality emo-core and have a split tape with **SURFACE** who are on the less hardcore side of emo, but are fairly good nonetheless. **RUPRECHT** totally rock with melodic emotional parts that breaks out into churning hardcore.

THE LEMON GROVE KIDS play poppy punk rock in a sort of Fifteen, Crimpshriney type way. They have yet to release anything.

NEWT RAW, who play noisy hardcore that sounds like Crossed Out mixed with Hellnation and Ottowa, have released two incredible demos and are looking to put out a split 7" with someone. Those interested should send tapes. Comp tracks are also in the works.

THE FLIP-OFFS play a unique blend of snot-punk and brat-core that sounds a little like Raooul with incredibly obnoxious vocals. Semi-sloppy but punk as all piss.

VERY METAL have a self released 7" out and a new cassette entitled "Eight Songs for Your Drinking Pleasure". As the name suggests, they play obnoxious drunk punk. Live the chaos, dude!

A new hardcore band, **CAKEWALK** has formed from the ashes of **JOYCAMP** and **THIRD ESTATE**. They sound like Lifetime or Dag Nasty and have a tape out, but they have yet to play a show. They also have members of **UNBROKEN**, so the grapevine says...

A new project with members of **THE MEAT SISTERS** and **GUNS & ROSES** is also on the horizon, so keep on the lookout.

The vast majority of these bands will be on the "Beat Me in St. Louis" compilation CD which is due out this summer. A massive release party with all the bands on the CD playing music will take place in sometime in the future, maybe. The disc will be $5 and those interested in either the CD or the show should write to **THE VOLATILES** address or the Megawimp Records address.

Zines: Shoddy Goods is still around and all six issues are available for two stamps each. The double issue №5/6 is three stamps, though. Essays on personal experiences, punk rock, various other topics, as well a scene report are included in each one. Totally worth it, so send for it now. Done with such incredible skill. Fuckin punk dude! Get them it for three stamps.

Off the Beaten Path №3 is out now and features a massive amount of reviews, a Dillinger 4 and Code-13 interview, and various opinionated columns. It's yours for two stamps and you all should send for it now.

Presently Out Of Product №2 contains a Dan O'Mahony interview and a whole bunch of well written political essays and some silliness thrown in for your reading pleasure. Beautiful layout job. Fuckin' great and a measly dollar to boot.

Idiot Nation has just put out a new issue with Assfactor 4 and Frail interviews. Check it out for intelligently written pieces and super interviews. Put together very nicely and only a dollar.

Will **Living Garbage** ever put out a new issue? At any rate the editor has put out several vegetarian info sheets as well as a punk's guide to the Internet, **Associated Punks**. A third issue is planned with Jeff of Sap. Each info sheet is a stamp.

The hip comic zine, **Funkapotamus**, is in its tenth issue now. It is chock full of weird comics, stories about the editor's childhood, and hordes of other goodies. Check it out. The editor has also compiled a huge comic book entitled **Flying Saucer Attack**, it features about fifty underground comic artists all writing about the martian invasion and takeover of Earth. Funk is a dollar and FSA is four dollar.

Sap Comics' second issue should be out by the time you read this. One of the best, most intricate artists around. His comic is beautiful and should be sought out immediately. A dollar for each issue.

The hardcore zine **Promise** has released its fourth issue featuring Waterfront, Doghouse, Frail, and Joycamp interviews. This zine has the best layout I've ever seen. Gorgeous I'm telling you. The zine is so good and so much shitwork went into it, it took a year to finish. It's only a dollar.

Other bits of interest: Killer Shrews have been booking DIY shows for almost four years. They have done near one hundred shows and are a great group of guys. If any bands are touring, they should definitely drop them a line. The Shrews don't discriminate on musical styles so go for it.

The **St. Louis Punk Homepage** on the Internet offers a full history of the scene as well as pictures, lyrics, and shitloads of info on all the St. Louis bands. Photos of some of the bands that have blown through our fair town are on there, too. It has everything you could ever want to know about St. Louis punk. **Address: http://www.dar.net/~stlpunk/**

Vulgarian Records is a new label about to get off the ground. The purpose is to spotlight different St. Louis bands through various comps, splits, and other such recordings. The first release is set for this winter. It will feature **THE SPASTICS, SALES & MARKETING**, Civil Disobedience (MN), and maybe Redmond Shooting Stars (OR). Future releases are undecided.

Megawimp Records is another local label that will be helping with the "Beat Me in St. Louis" comp. They have also released a 7" by the New Speedway Kings of San Francisco.

Homeless Records is a local distro that carries everything from punk to system crushing hardcore to sXe jock core to love soaked pop punk to nascent garage rock. They have one of the most diverse selections around and a catalog is only a stamp. Get in touch about

scene reports

SALES & MARKETING

working rates.

Addresses (All seven inches are $3): **MEAT SISTERS, Shoddy Goods, HAYMARKET,** and **THE VOLATILES**, PO Box 63452, St. Louis, MO 63452.

SPASTICS & Off The Beaten Path, Vulgarian Records c/o Matt Detox 834 N. Spoede St. Louis, MO 63141.

NEWT RAW. Also: Danny Raw: 1128 Magnet, St. Louis, MO 63132.

CAKEWALK. Presently Out Of Product, Idiot Nation, Homeless Records: 3917A Castleman, St. Louis, MO 63110.

Megawimp Records: 7904 Pennsylvania Ave., St. Louis, MO 63111.

VERY METAL: 5501 Fyler, St. Louis, MO 63139

FIGURE, GRIMACE, KAIZER SOZE, FLING: 642 Sandy Summit Dr., Manchester, MO 63021.

Killer Shrews: 4126 Arsenal, St. Louis, MO 63116

SALES & MARKETING ($1 or blank tape plus return postage for demo), **Living Garbage:** 2133 Nebraska Ave., St. Louis, MO 63104-2203.

Promise: 117 E. Cedar Ave., St. Louis, MO 63144

Sap: 1717 S. Brentwood Dept. 4, St. Louis, MO 63144

Greetings from Birmingham! The Steel City, The Tragic City, the city with the mayor who never dies! It's been a few months or so since the Olympics, and we are all truly grateful that they are now history. If your city has never been "blessed" (for want of a better word) with having such an event, then you should consider yourselves lucky. It fucks up your traffic, it's all you ever hear about, and it can get pretty annoying seeing droves of rednecks taking their families "to get a little culturin'," as they say down here. Even so, there are some decent things going on in our town, and we thought you might like to hear about them. Besides, how long has it been since Birmingham (or any other Alabama city, for that matter) sent in a scene report? We sure couldn't tell you...

Probably the most logical place to start would be with all the different bands playing about our shining city. Let it be said before anything else that in the past few years, Birmingham has undergone some major changes when it comes to bands. A few years ago, there were never more than four or five bands playing at any given time. Today, there are more like fifteen or twenty, not counting the Pearl Jam and Silverchair clones. Wow! That many! For us, that's impressive. In any event, there are a bunch, so while we will try to mention everyone we can think of, we will admit someone might be forgotten. If so, please don't kill us. At least we're trying.

To start off with, no scene report dealing with Birmingham would ever be accurate if we did not mention the **Fat Ogre** circus of the stars. Fat Ogre? What the Hell is that? In a nutshell, Fat Ogre bands are groups revolving in one way or another around the city's oldest hardcore band, **GNP** (they've been playing since 1982!). **GNP** sounds to us like what Septic Death used to do, only more so. Over the years, they have made countless tapes, but none were around for more than a couple of months. Recently, however, they have outdone themselves and made a couple of split 7"'s (one with **GERM FLUX**, the other with **NUCLEAR ARMED HOGS**), both of which rock. Another Fat Ogre band is **LOCKBODY**, a very tight, talented hardcore/crossover group who will blow your mind with their sheer power and intensity. Regrettably, they do not have any releases to date, but that may change..? And the last Fat Ogre band is **CLARITY**, GNP's guitarist and another guy who sound a little like early Melvins. As far as we know, they don't have any releases yet, but if you're curious about any of these bands, just write to Chris Hendrix/1328 32nd St. South/Apt. O/B'ham, AL 35205. Or you can call him at (surprise!) 205-FAT-OGRE. They'd be glad to hear from you.

Another band making a name for itself these days is **EXHAUST**, who should be finishing a month-long tour soon. Maybe you saw them when they played in your town. While any exact comparisons would be hard to draw, one could definitely say that they have a Dischord/emo influence, and it works very well. They have two 7"'s and a two-song cassette out currently. Their phone number is (205) 836-6651 and their address is c/o George-5621 Rutherford Cir/B'ham, Al 35206.

THIK CHICKEN is yet another band that you might notice playing about should you visit our little corner of the globe. The Chickens play angry, belligerent punk/hardcore with a goofy, humorous touch at times. But that's all okay. They may make you laugh, but **THIK CHICKEN** is a vicious band. They just try to keep it fun. And yes, they too have a 7" out. If you want to get in touch with them, write to Barron/3314 Cliff Rd. South/Apt. I/ B'ham/AL 35205. Or you can call them at (205) 251-8730. Either way, they're sure to write or call you back. A possible **THIK CHICKEN** tour? You never know...

But the one band you are most likely to see at any given time is **MEPHOTIS**, the terror of the Oxmoor Mini-Storage. **MEPHOTIS** are very fast and very heavy. It seems as though their sole reason for existence is to play their music. They did have a tape out with another Birmingham band, **THE WAFFLE HOUSE RIOTERS**, but unfortunately, it's no longer available. Even so, you can bet they will come out with something else soon enough. A couple of other shady characters often may be found lurking in the shadows when **MEPHOTIS** is around. **CLASSY JACKS**, Birmingham's resident Ska band, play tight, upbeat Oi!/Ska music. We were really impressed with their show August 9th at **Unity 1605**. Not that the other bands weren't any good, we just hadn't seen the Jacks yet. And like we said before, there's that hardcore/crust band, **THE WAFFLE HOUSE RIOTERS**. They pretty much fucking rock balls, too. Oh yeah, they changed their name to **NO LOSS, NO GAIN**. Even so, the music is the same, which is good. If yer looking to get in touch with **MEPHOTIS**, write to George/605 Forrest Dr./Homewood, AL 35209. Or you can call him at (205) 945-0547. If you want to get in touch with either **CLASSY JACKS** or **NO LOSS, NO GAIN**, write to Dan/8114 Rugby Ave./B'ham, Al 35209. And his phone number is (205) 836-3590.

Over the last year or so, we have all had to say our fond farewells to some of the Tragic City's favorite bands. If you never saw them, then you really missed out. If you did see them, then we doubt you'll forget them. Therefore, in loving memory, we pay our last respects to the following:

NAIL The longtime Birmingham band did more to put the city on the map than any other band, past or present. They rocked balls when they played their first show at **Frankie's Deli** five years ago, and they rocked just as hard when they played their final show at **Faith** in July. They will be sorely missed.

HEAVENLY BANGING CANNON

Scene reports

LOCKBODY

SOCIETY OVERLOAD. Some bands play punk. Some bands try punk. Some bands ARE punk. **SOCIETY OVERLOAD** was just such a band. Ornery, pissed-off hardcore that you couldn't help but sing along with. They too will be missed very much. Get back together! Now!

HEAVENLY BANGING CANNON. Honestly, we're not sure if these guys have broken up or not. We thought they had, then we heard they hadn't, then we heard they had, etc., etc. Goddamnit, stop teasing us! Just remember, the band that prays together stays together, or some such bullshit-Wait...Scratch that-they're back!

Christ, there are so many bands in this town. There's nothing wrong with that, unless you're trying to write about them. If you write as long and wordy as this is, after a while your hand gets tired. Even so, it would be a sin and an injustice not to mention some other Birmingham bands: **THE SPASTARDS, BEAR WITNESS, INSTAIN, THE DUMBSHITZ, CRYPTOGENIC, ON, NEAR DEATH, COUCHFORT, NOWHERE SQUARES, OBLIVIAXE, HASTE,** and **LONG DAY COMING**. There. That should be most of 'em.

There are also some pretty cool places to go in Birmingham as far as record stores and clothing stores and what not goes. On the record store front, the legendary **Charlemagne Records** in Five Points South is still going strong. We're not sure exactly how long it's been there, but it has to be at least fifteen years or so. While they don't stock as much punk and hardcore as they used to, their prices are usually really good and it's a great place to get that last original Black Sabbath album on vinyl to finish out your collection. **Slip Disc** CD's in Homewood is, as if you couldn't tell, primarily a CD store. They've got tons of punk and hardcore discs. And if they don't have it...you know the rest. They stock some new vinyl, but not nearly as much. The best place to go for new vinyl would be **Steel City Records** in Tarrant. **Steel City** is a new place, and already it shows a lot of promise because the people who run it are fans of the music, which really isn't exactly the case at the others. You also might want to know that this store is in the same building as one of Birmingham's better nightspots, **Unity 1605.** Wow. A club and a record store in the same building. Who'd of thought? They're worth checking out, so call 'em at (205) 836-6651 or drop 'em a letter to 1605 Pinson St./Tarrant, AL 35217. A couple of other record stores worth mentioning are **Cobblestone Music** on Middle Street in Montevallo and **American Beat Records** in Southside. Montevallo is a small college town about thirty miles south of Birmingham. It's really cool that they finally got a decent record store. We heard that **American Beat** was closing, or something like that. Oh, well. Guess it sucks to be him.

There are also a couple of other decent miscellaneous stores you might want to see around town. **The Bad Seed** in Five Points has videos your mother wouldn't like. **Illusions** in Green Springs has T-shirts and posters and...well, other stuff. **The Ror Shack** in Five Points sells decent vintage clothing and what not. Oh, yeah. There's also **Faith**, a really cool skate store near UAB. Ken, the owner, and couple of other folks sponsored a skate show/ music show in July that went over really well. In the past, bands have played in-store shows there, but we're not sure if that's still going on. If you want to get in touch with them, call (205) 322-8688 or write to 1142 11th Ave. South/B'ham, AL 35205. Don't be scared, they're nice people.

Unfortunately there's not a whole lot we can say about the radio scene around town. Samford University and Jefferson State College both had pretty decent radio shows on the air, but they have all been dropped. Oh, well. Maybe something new, huh? On a better note, we've heard that **Stymie's Chaos** zine and **Search of Serenity** zine are possibly going to combine their efforts for one publication. If this does in fact happen, it will definitely be worth reading. Both zines, while being creative, intelligent and insightful, come from vastly different viewpoints. Together, it should make quite a read. The only thing that we can suggest to do if you're interested in this is to write to Norman P. Wad at 1202 Cedar St./Tarrant, AL 35217. He'll know what's going on.

Well, let's see here...We've covered bands, stores, radio stations (or lack thereof) and zines. What's left? Oh, yeah. The clubs! How could we have forgotten? Hmm. The best club all around has to be **Unity 1605.** It's run by the faithful for the faithful, if you see what we're saying. They haven't been open too long, but the shows that have happened have all gone over extremely well. If you're interested in finding out about **Unity 1605** call (205) 836-6651 or write them at 5621 Rutherford Cir/B'ham, AL 35206. It's worth checking out. **The Nick** in Southside is another place, but it has a few more strings attached than **Unity 1605.** For starters, it's a twenty-one and over club. If that doesn't bother you, then the people might. Most are not what you would call fans of the music. Nonetheless, some really cool bands have played there, so if you're up to it, call them at (205) 252-3831. We wish you luck.

Tuxedo Junction is still around, but it's a warehouse that's rented by the night, so that's not really open. The only other places are **Faith** and **American Beat** (see above), but we're not sure what's going on with either one. Stick with a winner. Stick with **Unity 1605.** Hey, wait a fucking minute. We forgot one. There's a place on Main St. in Montevallo that books hardcore too, or at least occasionally. It's called **Barnstormer's Pizza,** and if it's not obvious, it's a pizza place with live music. The whole deal is pretty fuckin' rad. The owners are named Sam and Adam, and they too, own a telephone. The number on that phone is (205) 665-1166.

Goddamn, that should be it. One final note: Huntsville, Dothan, Mobile and Auburn all have good things going on in their own respective cities, as well. Unfortunately, we don't know enough people around the state to get all their information. Even so, it's worth looking into. As a matter of fact, if anyone around the state wants to know more or would like to pass on some pertinent information, feel free to drop us a line at this address. Well, that's it. From Augie B./4963 Spring Rock Rd./Birmingham, AL 35223.

CLASSY JACKS

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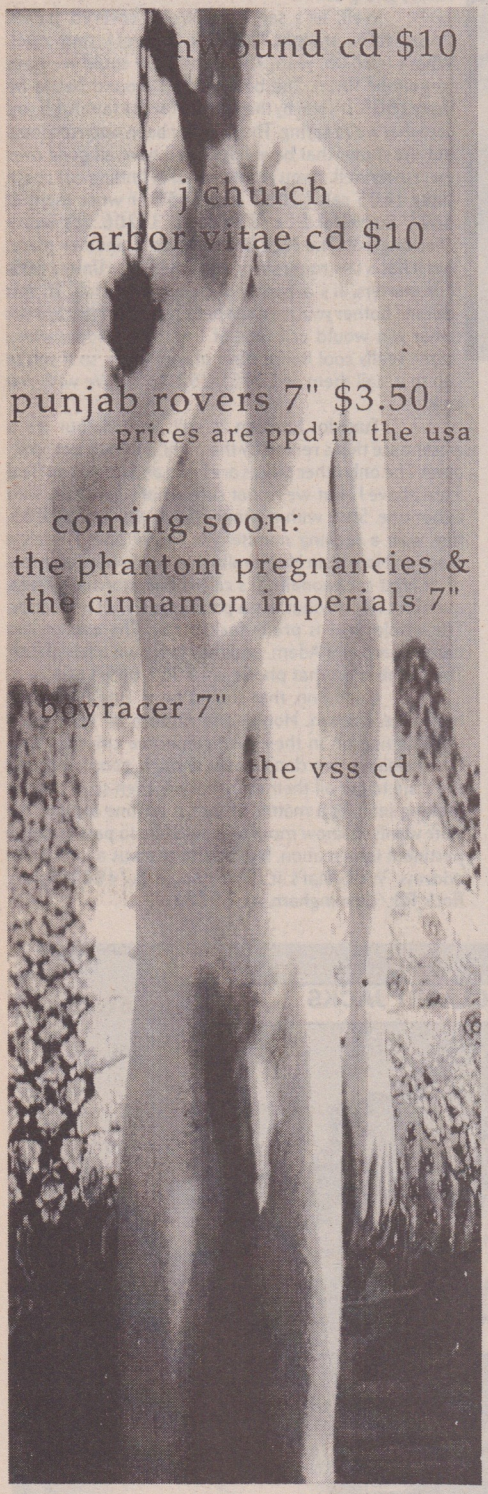

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SKANARCHY I - SKA COMP CD:
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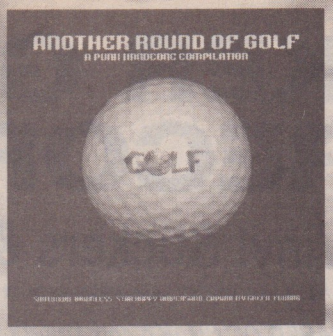

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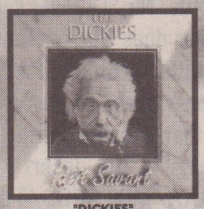

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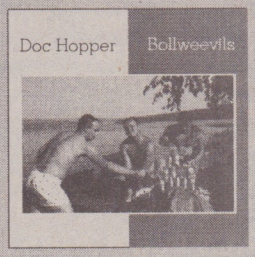

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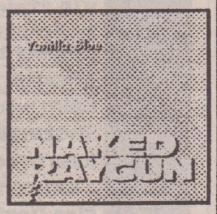

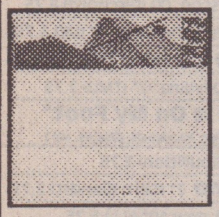

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THERE'S A FEW THINGS I JUST GOTTA GET OFF MY CHEST

Sticker Guy! Pete is not an old man. He is 22 years old. **Sticker Guy** Jay is kinda old, but he still has a full head of hair. Rest in peace, little bear. **Scared Of Chaka** put out 2 albums recently: "self-titled" LP/CD on **702 Records**, and "Masonic Youth" on eMpTy Records. No SOC ever came out on Junk Records. **Sticker Guy** Pete does not play in **SOC**. Neither does **Sticker** Guy Jay. **702** and **Satan's Pimp** present another one of those annoying little records: **SPAZZ/GOB** 5-inch. This, of course, is not **GOB** from Canada. *702 Records does not endorse the "sassy pop-punk" genre of music*, and I believe it's safe to say that **Satan's Pimp** feels the same way. Flat tires on mountaintops kinda suck. Hot springs in the desert kinda rule. Upcoming on 702: a 4-way split 12" (**SCARED OF CHAKA/MOTARDS/TWERPS/SHOWCASE SHOWDOWN**); a **SKOI!DATS** 7" (maybe); a **LOAD** album (don't even think I'm referring to Metallicrap, you little be-otch); and a benefit compilation for the **Western Shoshone Nation**. Our stickers are the best bang for your buck -- and everyone likes a good bang. Contact me for free catalogs of records or information about making stickers. Stop eating for a day and see how you feel.

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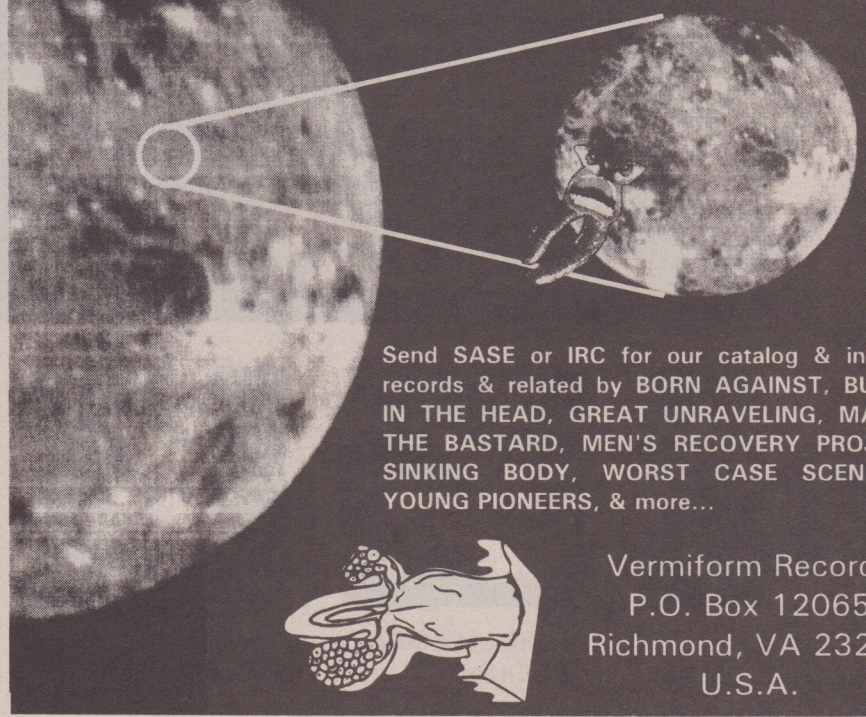

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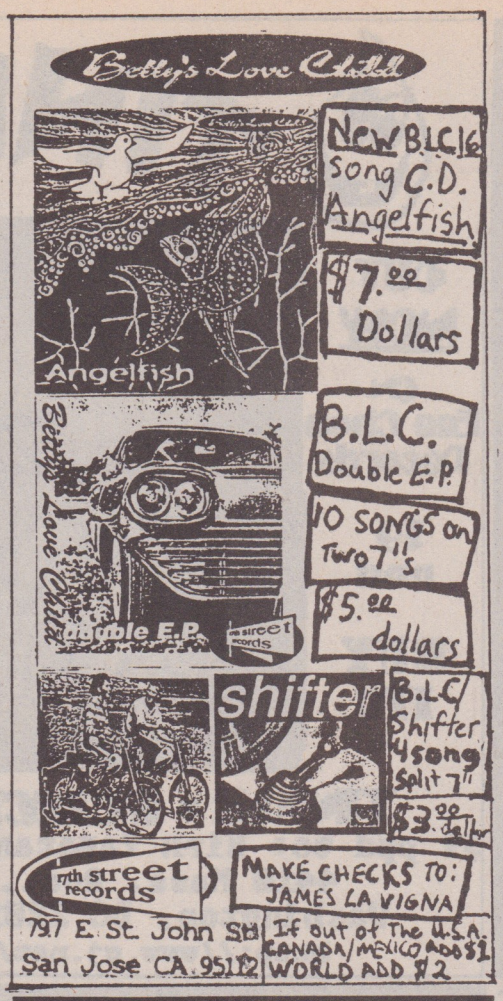
★ *Send us a couple stamps for UPDATE #34* ★



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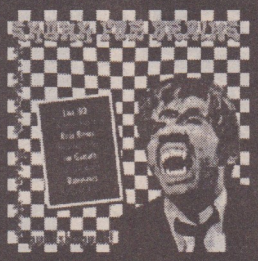

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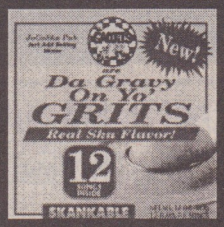

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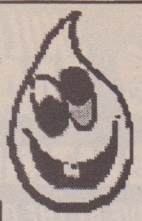

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Vulcaneers

[interviewed by **Michael Lucas.**

You do a little digging on combos influenced by "Star Trek," and it turns out to be some kind of friggin' epidemic! I always found "Lost in Space" a lot more entertaining and thought-provoking myself, and for current fare you simply can't compare the grandeur of "Red Dwarf" with the holograph jerk-off room of whatever generation of Trekdom it is that they're onto now. I did attend a few science fiction/Star Trek conventions as a budding science fiction geek, however, and the "Trekkie" phenomenon was something that frightened me to the point of near-trauma. Are The Vulcaneers true "Trekkies" or are they exploiting the true believers of "Trekdom," merely using them as some sort of instant fan base for their garage surf slop until they get the chance to "sell out" and tour England doing Dr. Who schtick? **An evening spent interviewing them at the Emeryville Trader Vic's provided no clear answers, as you can read for yourself.**Lars: We used to be Dr. Bombay & The Sauce...Eric: Dr. Bombay as in the T.V. show "Bewitched."Lars: Yeah, and our names were Manny Drinks, Vlad Catonic...Shannon: Vlad Q. Tonic.Lars: No you were just Vlad Catonic.Shannon: Are you sure?Lars: Tom Collins, Old Fashioned, no, Eric Jetset...Guitar: I was Manny's brother, Danny Drinks. Jerry: No, you were Dan Electro. He was always Dan Electro, still is, soon he'll be Diehard. [Note: the Danelectro company manufactured the Silvertone guitar line for Sears Roebuck ["the type of

guitars that your parents bought you when they wanted you to become a doctor", as one of the guitarists for Sparks put it];"Diehard" is the name of the Sears house brand of auto battery, hence the "joke"]. **MRR: So did Dr Bombay & the Sauce play anywhere?** Lars: No, we just thought up names and wrote songs, but we didn't have a drummer. **MRR: And how did you hook up with Eric?** Eric: They kept bugging me to get them a drummer, because they thought I was the kind of guy who knew drummers. **MRR: Why did they think that?** Eric: Well, it was the "famous" "bowl o' mush" and "buckets of shit" calls. Shannon: He did these prank phone calls. Eric: And they heard a tape of some of them. **MRR: What were these particular phone calls?** Eric: Well, there was girl at school who was really stuck up, and someone put some shit on her car. **MRR: Shit literally, as in excrement, human or animal, not as in "stuff"?** Shannon: Yes indeed. **MRR: Where do the "buckets" come in, or was that her car?** Eric: No, the shit was in Chinese food take-out buckets. **MRR: And is the guilty party in this room at present?** Eric: No, but I know who did it. Lars: Kevin Dill. Eric: So she said "They put shit on my car, what are you doing Eric?" **MRR: So this was not an anomymous prank phone call?** Eric: No, I like to let my victims know it's me. It's more of a challenge that way. Anyway, she said her mom was going to beat me up. She lost her temper and threw food at me. **MRR: Over the phone?** Eric: No, that was later. So I kept calling and talking about the bowl o' mush I was eating.

Shannon: You have to hear the tape. **MRR: Apparently.** Shannon: He makes a lot of calls to Streetlight in San Jose, where I [used to] work [note: in months subsequent to this interview, Shannon had a disagreement with the store's manager over the placement of various product {Epitaph in particular}, the pertinent details being that despite his manager's insistence that they be placed in the "punk" section, Shannon continued to file them in the "Children's" section "since it was only these hordes of little babies who wanted the stuff. I thought they might like to pick up something good, such as the Dr. Seuss albums, while they were on a buying spree." Result of his good intentions: termination of employment. The little man just can't get ahead in this world! They just won't let him! And now, back to our interview] He'd call and the person who answered would say, "Hey, there's some guy on the line singing Neil Diamond songs," and I'd just laugh because I knew it was Eric. Eric: I asked them if they have any good rockabilly records, like Kansas. I also talked about how cute the girl on their commercials was, then I 'fessed to one of the guys who worked there. **MRR: How did she react?** Shannon: She doesn't work there. I think she must work at one of the San Francisco stores. Dan: The thing that really got him in was the story with Kennedy of MTV. Eric: Yeah, Nine Inch Nails played my neighborhood and Kennedy was there interviewing them. Shannon: And Eric went up to Kennedy and struck up a normal conversation with her, and then he mentioned that he thought about her when he masturbated. Eric: And she really flipped out. I though her boyfriend was going to beat me up, but he just thought it was funny. **MRR: So you asked Eric if he knew any drummers?** Dan: Well, we were asking everybody. Lars: And Eric said, [English accent] "Yeah, I play a bit of drums." Shannon: And at our first rehearsal with him, he cracked a ride cymbal. **MRR:**

So he already had a drum kit? Dan: No, they were my drums. **MRR: So what happened with the cymbal?** Eric: I bought it off of Dan. **MRR: I hope you didn't pay full price for it, what with it being damaged and all. [no response] So having bought a cymbal, you were pretty much committed to the band.** Lars: We know he was in when we saw the way he splintered the drumsticks. Dan: His attitude was right, even if his...technique was still somewhat unformed at the time. **MRR: How does it feel to be part of the Star Trek themed troika lurching down the dusty road of contemporary music? [no response] That is to say, how do you view the other bands that utilize a Star Trek theme, such as Thee Shatners?** Dan: I met a guy at Amoeba from a "top recording band," like Counting Crows or some other horrible Van Morrison rip-off band, they're like the long hairs in Star Trek. Lars: Like those fucking long hairs the Apemen, we'll kill them. Shannon: We'll crush them like overripe bananas. Besides, they became a skiffle band now that surf music isn't hot anymore. Jerry: I'll kick their asses into another fucking star system,where they belong. Warp speed travel is possible, allow me to demonstrate. (He takes a cocktail napkin, marks several points with a ball point pen, and starts folding the napkin. His accompanying explanation, however, is somewhat drowned out by the melee caused by my Pandorean query). Shannon: We're the breeders of logic rock... Jerry: ...as Einstein's theory of relativity would have it... Dan: (singing) "Goin' back to Eden..." Eric: We made No Kill I change their name to Kill Me. Jerry: ...actually bend "space"... Shannon: ...the proliferators of logic rock... Dan: ...Goin' back to Haight Ashbury...(etc. for several minutes) **MRR: So what do you see as the new direction after the Star Trek schtick is played out?** Lars: Next is Steve Austin. Dan: Our name will be the Bubble-headed Boobies. Shannon: No, no. "Lost in Space," no "Roman Holidays," no "New Jetsons." Lars: The answer lies in Germany. Shannon: The answer lies with an albino named Heino. **MRR: And now, the dreaded musical influences question, but make it snappy and interesting.** Dan: Bob Denver, Mummies, Phantom Surfers, Mighty Caesers. We used to listen to surf. We all like the Dwarves even though we don't sound like them, and we're all into Johnny Cash. Jerry: C.W. McCall. Dan: That's Jerry, the Nebraskan. Jerry: "Little Cripple Boy," "Inter-Galactic Convoy," "I Lost a C Note in Reno." There's gonna be as many freighters in space as there are trucks on the interstates now. The trucker lore and legends will live on in the guys who program the droids, they'll program them to go "Baa baa black sheep, have you any wool?" We're going to do an album for the robot truckers of the spaceways. Shannon: Speaking of the spaceways, Tom Guido [legendary mastermind behind San Francisco's premiere freak gathering hole, The Purple Onion] is on a loop for the Sports Center; they play him all the time. The interviewer asks him what he thinks of 3 Com Park and he says, "What?" Then the interviewer says, "You know, it used to be called 'Candlestick Park.' And Tom replies, "Oh yeah, didn't the Beatles play there? They should change the name to Beatle Park." **MRR: What about Dick Dale, "the father of heavy metal?"** Shannon: I saw him a few years ago and it wasn't really too bad; he had some ancient drummer who was OK and some ugly Doug Yule motherfucker on bass. Then I saw him more recently and he had some uglier fuckers who played some completely retarded music and Dick Dale was pretending to be a Navajo and coming off like Chief Laughing Gas. Lars: Chief Running Off At The Mouth. **MRR: Why do you ask, two dogs fucking?** Shannon: He spent the whole show bragging. Lars: Chief Bag Of Wind. Shannon: Yeah, "I melt five picks a song!" **MRR: I've always wondered why no one's seen one of those "melted" picks but people love to parrot that claim, along with him inventing the Telecaster when he was twelve years old with a paper route in New Jersey, or Boston, or wherever.** Lars: He melts them with all that hot air. Chief Swollen Ego. Dan: Since he's suddenly become a Native American, his childhood paper route has been retroactively relocated to the Grand Canyon, Chiri-unko Canyon. Shannon: Dick Dale is bigger than Jesus. **MRR: Sure, Jesus is just a skinny fuck. I'll bet he weighs about 75 pounds.** Eric: Bob Dailey, the "Surfin Guitars'" guy writes... Shannon: Like he was in the slow class of the slow class. Lars: And types it out blindfolded. Eric: He's been giving my little sister business cards. He gave her one at the Satan's Pilgrims show in Salt Lake City. He also sent us a letter that said that even though he heard we weren't very good, he wanted us to send him a bunch of free records for his forthcoming book on current "surf" bands that nobody in their right mind will publish. **MRR: Now Eric, your sister is a Mormon, is she not?** Eric: Yeah. **MRR: Do you think that noted surf Mormon Bob Dailey, who has only wife (so far) might have had other intentions when approaching your sister?** Eric: It wouldn't surprise me, because not only my sister but a lot of her friends and other girls at all ages shows in Salt Lake got pink Surfing Cow business cards from him and they were all asking me if I knew this guy the last time I was in Salt Lake City. **MRR: Speaking of Mormonism, do any of you harbor dreams of having a planet of your own filled with your multiple wives?** Lars: Yes, uh, er, no. Eric: Let's bash someone else. **MRR: How about the other self-appointed "kingpin" of "modern surf", John Blair?** Lars: [geek voice] "My life's work is making a list of every surf record, no matter how lame." Shannon: The closest that hippie has ever gotten to water is when he knocked over his bong. **MRR: Oof! Let's get back to religion. Are any of the rest of you connected**

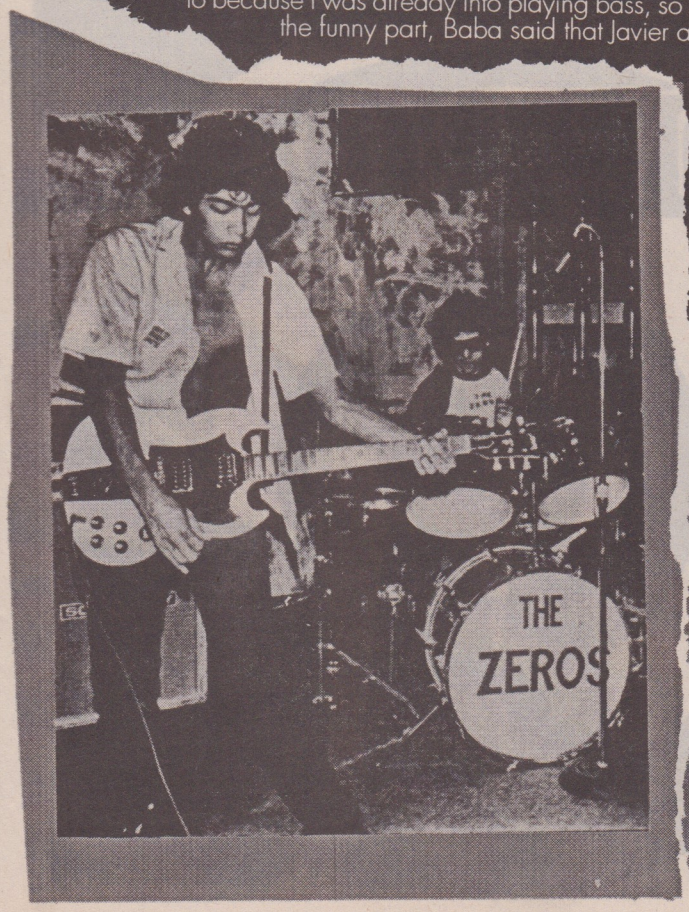
with cult religions such as Roman Catholicism or Judaism? Shannon: I belong to the Danny Bonaduce appreciation society. Eric: We played with the Partridge Family Temple; they put on a presentation when we played Stanford University. **MRR: What other bands of note have you played with [another venerable stale chestnut of MRR quesiondom]?** Eric: We played with Foreskin 500. Shannon: The Trashwomen were the first band we opened for. Lars: Tina cut my hair. Eric: We played with Raggedy Anne a lot [currently known as the Electrocutes], but that was in the suburbs so it probably doesn't count. Also with The Donnas at the Los Gatos Teen Center, that was great. Everyone should play the Los Gatos Teen Center. Dan: We've also played with a lot of really bad bands. Jerry: Soo-prise, soo-prise! Shannon: We played with that really bad hippie band who blew on pipes and shit, it was like the Chocolate Love Society or something. They were from Louisiana. Lars: The Oakland Hof Brau show was proabably our finest moment. Shannon: With the legendary No Kill I... Lars: ...when the singer and the ape guy with the horn who played bass had a pitcher of beer apiece and got into a fight. Shannon: And the guy with the green hair stole all my money. **MRR: How'd he do that?** Shannon: He stood at the door and collected money from people so that he could buy more beer. Eric: And he was already so drunk that every pitcher he bought, he just poured on the floor. Shannon: And it was my money he was pouring on the floor, because fronted the money to rent out the top floor. He's a VJ on VH1 now. Eric: And Dan surfed on a speaker. Lars: When his guitar became unplugged, instead of plugging it back in... Eric: He grabbed the speaker and tipped it over and then stood on top of it. Dan: I did? Shannon: he started running around the Hof Brau, picking out random people in the audience and chasing them down. Dan: I did? Lars: A wonderful night. Eric: Our first show was at a kid's high school graduation party. We were offered 300 bucks. Shannon: And no one was watching us, because everyone was watching O.J. on the freeway on the TV. Dan: Yeah. I remember he got arrested. Shannon: No, that was later. That was when we were at your house He might have been arrested at your house, but he was holding the gun to his head at the graduation party. **MRR: Sounds like quite a party.** Eric: A majority of the people were inside watching O.J. on TV, but inside a lot of the housewife moms were getting drunk and getting really into it. Lars: They had the margarita machine...Shannon: And some of the housewives offered us some extra money to stay longer and keep playing. Lars: They offered to beam us up to their bedrooms. Dan: Now you're getting fictitious. Eric: But at the time, we probably had 10 songs at the most, but they wanted us to play for 3 hours. So we just kept playing the same songs in different order, until the highway patrol broke up the party. It was just like "CHIPS." **MRR: What put it in the Highway Patrol's jurisdiction?** Eric: It was up in the hills. Shannon: I guess they heard us from the freeway. **MRR: So if it was really like "CHIPS," one of the officers did a Kool & The Gang number?** Eric: I guess so. **MRR: You've had two singles out on Radio X [making them "label mates" with The Donnas, The Brentwoods and The Car Thieves]. Any other releases forthcoming?** Eric: We're going to have a track on the Los Gatos Teen Center comp. Shannon: And we've got a single coming out on Shot Down Records in Germany. Jerry: From Mr. Larisch, ja, hummel. Dan: And we've got an album in the can, we just need someone to put it out. **MRR: Okay, thanks for your time.** Lars: Wait a minute, you didn't finish your Scorpion. Shannon: And you've haven't had a Zombie yet. **MRR: Well, I think I'm supposed to go...** Eric: Hey, don't worry. Jerry: I'll drop you off wherever you need to go. Dan: C'mon. Feel the noize. **MRR: Alright, one zombie. [approximately 40 minutes and 5 zombies later...]** Dan: You [Michael Lucas, not MRR] put out records, don't you? **MRR: Darn tootin' I do. Makes a good front.** Jerry: Why don't you put out our album? **MRR: Hmmm. Urp. Lessee, absorb losses, write off, write off. I guess I could manage that if we keep the costs down.** Lars: Sure. Shannon: Except for the insert and the color cover... **MRR: Uh, uh, wait, wait a minute...** Eric: You might need to have some dough on hand for the Legal Defense Fund when they nail you for obscenity, it's called "Beat Me Off Scotty"... Lars: And has Lt. Uhura saying some filthy shit. **MRR: Ooo, oh, uh, hey...** Shannon: If you get in any trouble, I'm sure Jello will help you out. **MRR: Uu, yeah, uh. [snoring sounds]**

A history of Los ZEROS

The Zeros made me cry in 1980 when they broke up. They, along with the Mutants, were the most fun local punk bands for me. Now, twenty years since they began, they still occasionally get together and do a few shows. It is not the cynical 'let's cash in on punk' thing one might guess, and as you read on you'll find out what being a Zero is. The band consists of Javier Escovedo (guitar/vocals), Robert Lopez (guitar/vocals), Baba Chenelle (drums), and Hector Peñalosa (bass/vocals). This interview with Hector was done by Tim.

MRR: What was the first incarnation of the Zeros?

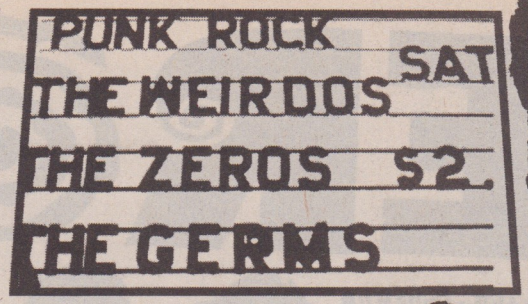
H: Javier Escovedo and Robert knew each other in junior high school and both had similar interests in music–stuff like the Velvet Underground, Modern Lovers, NY Dolls. They decided they wanted to start a band called the Mainstreet Brats. That was '75, before Baba or me came into the picture. Then around early '76 they had a bunch of songs together and recruited Baba to play drums. He was Robert's cousin. It turned into a family affair you could say, because by then Javier was going out with Robert's sister. After a few months of being in the band, Baba called me up and said "We're looking for a bass player, why don't you try out?" I said I'd love to because I was already into playing bass, so I tried out but they didn't want me at first. I said, "Well, why?", and here's the funny part, Baba said that Javier and Robert said there were too many Mexicans in band!" (laughter) They wanted to get a white guy! Whatever. Turns out no white guy wanted to play with them, so they called me up and said "Hey, we got a gig in Rosarito", a beach town south of San Diego, so that's how I ended up in the band. They had to get somebody, even if he was another Mexican.



MRR: That's great!

H: So we went down there and it was an interesting first gig. It was a party for a 15 year old. In Mexico, they celebrate 15 years of living for girls, a rite of passage to womanhood, "quince añeras". Relatives of Javier put on the party and he finagled a way for the band to play a couple of songs. It was a nightmare. We had to borrow equipment from the hired house band, a Mexican top 40 band. We show up with our tight pants, pointy shoes, and skinny ties, and they thought we were freaks. They sabotaged our set all night. That was it. Soon after that, we began rehearsing a lot. We tried getting gigs in San Diego, but nothing came across. Remember, it was 1976 and you had to play Fleetwood Mac or Nazareth or whatever. We'd get taunted by the other bands at the rehearsal space—we weren't wearing bell bottoms and our hair was short. People would make fun of us because we didn't have Marshall full stacks or SVT cabinets—we just had Fender Bandmasters. I had a homemade bass cabinet. I stole an old prefabricated recycling bin from my apartment complex, took it home, cut a hole in it, bought a speaker at Radio Shack, threw it in there, painted it black... you did what you could. Anyway, Javier went to one of those record swaps at Capitol Records parking lot in Hollywood that used to start at 4 in the morning. He was walking around with demos we had recorded (which ended up being on the Bomp label Zeros rerelease, the black one with the red lettering on it), hawking them. He ran into a couple of guys from The Nerves—Paul Collins, Craig Lee, Peter Case—and they were putting on a show at a little theater offa Sunset Blvd. It was fairly small, about 200 people, and invited us to play. So he came back from this

trip all excited, "We got this gig", the Weirdos were gonna play, the Zippers, the Germs—their first gig. I had heard of the whole punk scene coming on, heard Javier and Robert talking about the Sex Pistols, Richard Hell, this and that, but I wasn't too familiar. When we got to the show and saw the way people were dressed, being such a naive 16 year old, I thought it was some kind of pre-Halloween party in the middle of the summer, dress rehearsal or something! But no...



This friend of ours, Jackie, a photographer who came with us, clued me in that this was what punks dress up like. I thought that was interesting, especially after seeing a band like the Weirdos. They wore trash safety-pinned to their bodies from top to bottom. They looked kinda cool, kinda like a big Christmas tree, all painted dayglo. It was weird, that's why they were the Weirdos! Anyway, they were great, we played, the Germs played, and Darby was doing the whole Iggy thing with the peanut butter and the whole nine yards. The best thing was that after the Weirdos played, the Damned came out and did the encore cuz they were in the audience on their first US tour. The Captain (Sensible) started pissing on the first row of people. Talk about crash course in punk rock, for someone like me, it sure changed me! That was the first 'official' Zeros gig, and from thereon out, it took off. It was easy to get gigs. Kim Fowley was on a 2-day punk thing at the Whiskey and asked us to play. We ended up playing with the Zippers a lot. I don't consider them a punk band, more of a pop band. They were tight and everything, but I had a lot more fun seeing a band like the Weirdos who put on a great show, had good songs, and didn't give a fuck: "We're having fun, take it or leave it!". Those shows were packed. We opened up for Devo at the Starwood a year later, playing 4 nights in a row. That was interesting. We played at The Masque all the time, with X at the Whiskey. The Screamers were another great band, and David used to let us stay at his place when we'd go to L.A. I still have a lot of good friends from then: KK, the Screamers' drummer, Trudy the punk princess of the L.A. scene. Everybody was dying to make it with her because she was such a cutie, but she was a tough kid who had her morals very well in place.

MRR: So why did you guys move up north?

H: We had been doing the thing in L.A. and I eventually became kinda disillusioned with it. Our friend, Fast Freddie who did *Back Door* zine, wanted to manage the band. At that point, I wasn't too happy. The band was Javier's thing primarily, and I got caught up with the L.A. scene. Going back to San Diego was killing me, so I told them I was splitting and moving up there. I got involved with F-Word for a while. Posh Boy had approached me to be the bass player for them because he was going to put out their record. He got them some drummer from Chicago who was caught up in the '40s gangster look. How could he fit in F-Word? I didn't understand. He even owned a Checker Cab for a car because he was so obsessed. It was a weird combination of people, Rik L Rik.. I joined mainly so somebody could help me relocate to L.A. I played with them for a brief period, but I never really wanted to be in the band and was looking for someone to help me out.

MRR: That's pretty honest.

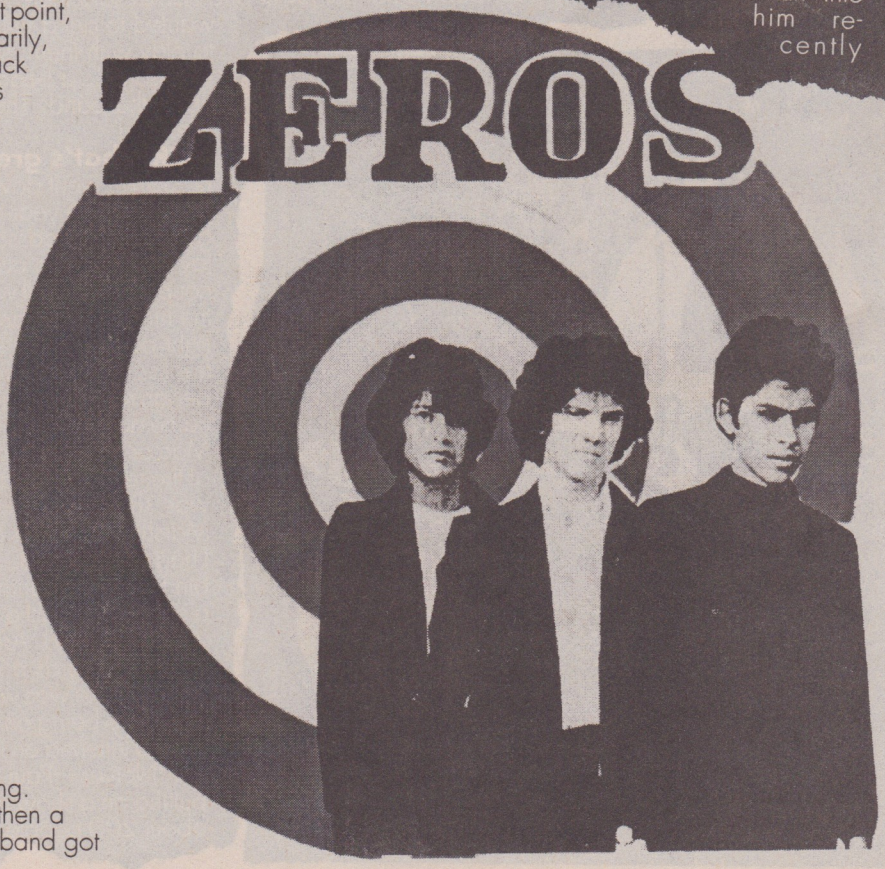
H: I'm saying it now, twenty years later. Maybe he'll read it. So I stayed in L.A. for a while, and meanwhile the Zeros got Robert's little brother to play bass, Guy Lopez, but he couldn't play bass to save his life. They forced it upon him, and he ended up quitting a month or two later. Robert had also left and relocated to L.A. too. I'd run into him at parties and he'd say "We should start the Zeros here!", but it didn't seem possible because it really was Javier's thing. He got it all going, got the songs. Time went by, then a month or so later I got a call from Baba saying the band got an offer to do a tour up north to L.A., San Francisco, Portland, Seattle. I hadn't been doing much other than being a free agent musician. I had tried out for the Plugz. Tito asked me if I wanted to be in the band—he was going for the whole Mexican/Latin thing, and I told him I'd do it but that I didn't have a burro! (laughs) So he said I couldn't be in a band. No, but actually, I never really liked their version of "La Bamba". It just rubbed me the wrong way. Maybe it was the Mexican thing coming out in me.

MRR: Did you like Ritchie Valens' version?

H: I love it. But somehow I couldn't do it and said I didn't want to be in the band. I didn't tell him why, but now he'll know why. (laughs) I'll be getting some calls. The one thing I did have a lot of fun doing was playing for Black Randy & The Metrosquad. What a hoot! Playing with all the guys in that band was the best time I had in L.A. as a musician. It was really loose, and Black Randy was such a character that anything went. We had the freedom to do what we wanted within the whole Black Randy context. There was no "Don't play it like that!" that I had in the other bands. But I hadn't been doing much for a month or so, and when I got the call from Baba I had relocated from L.A. to live with my dad in Wilmington, which was a nightmare and I wanted to get the hell out of there, so this was perfect. So I moved back to San Diego and we started rehearsing, but it was now a 3-piece because Robert didn't move back. So we practiced for a month and took off with this guy Ken Friedman who booked the shows for us on the tour.

MRR: He later went on put on shows in SF at the Temple Beautiful, then became a lackey for Bill Graham.

H: I ran into him recently



and he now works for London records or something. I saw him in San Diego at an El Vez show, and El Vez is Robert for those that don't know. So he wants to schmooz, and I'm way beyond that or wanting to be on a major label. My therapy worked out really good. (laughs) Seriously, I really am cured of that whole stigma. Anyway, so we all piled into a station wagon and went on the first Zeros tour. So we did a show in downtown L.A. with the Zippers again unfortunately...

MRR: Can't get away from them...

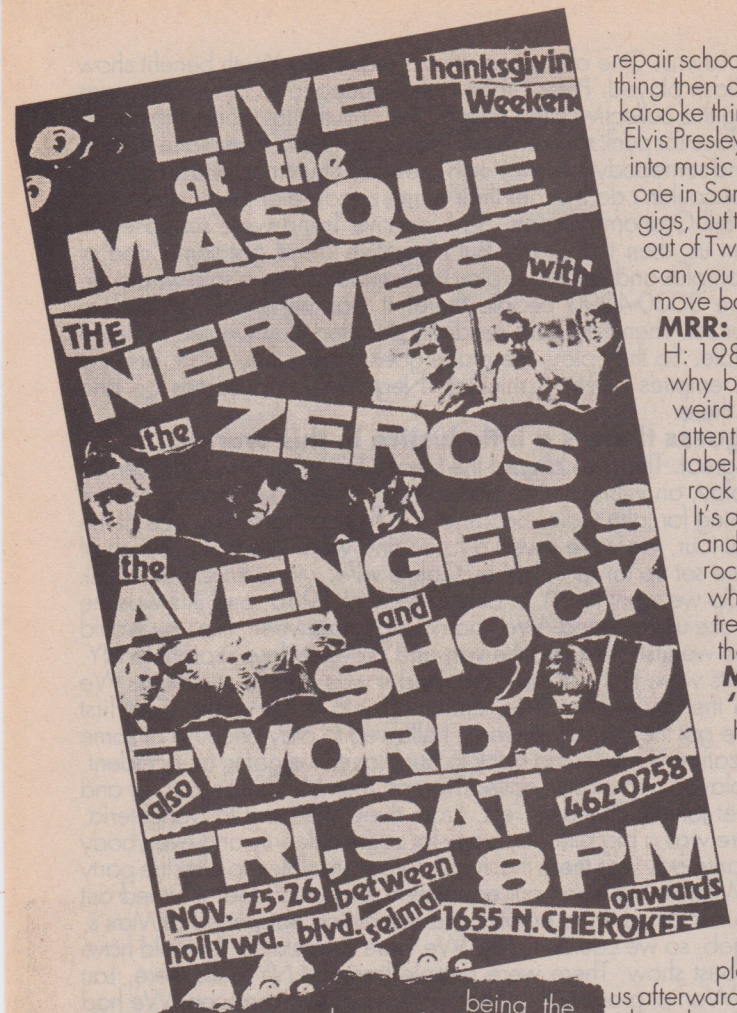
H: Then we hit SF and played the Mab, then went up north. In Seattle... see Baba had this weird condition... he's cured now, but back then he was a really hyper kid and had to take medication. You would be talking all normal with him and then a few minutes later he would slip out of reality but you wouldn't know it. Suddenly he'd begin doing something totally incomprehensible like taking the oven apart. He'd seem normal but he wasn't. So in Seattle, we slept at a friend's house. Everybody there was smoking hash. I wasn't a big smoker, but I got so stoned that night that I vowed never to get stoned again. I felt like I was in a big aquarium full of water that I couldn't get out of because it was all slow and thick. So we're all crashed out all over this house, and Javier and I were so out of it, but somebody had to drive this girl to the airport to get back to Portland—she had come up with us but needed to get back to work. So Baba said he'd drive her to the airport, but we didn't realize that he was in hyperactive mode and wasn't in reality but just seemed like it. So off he goes, with Ken Friedman sleeping in the back of the wagon. Baba takes the girl to the Greyhound station, and then he starts driving back to Portland! (laughter) A couple of hours go by and Javier and I are awake, wondering what's taking him so long cuz we were supposed to be out of there hours ago. Turns out Baba got an hour-and-a-half out of Seattle before Ken woke up and asked "Baba, where are we?" "We're going back to Portland." "I know we have to go back to Portland, but where's Javier and Hector?" "I don't know, they're back in Seattle, but we've got to get back to Portland!" (laughter). That's how he was, and you'd really have to help bring him down. Eventually they got back. You could never see the signs. Oh well. On the way back, Javier and Baba started talking about how they liked San Francisco and how we should move there. I was against it cuz I wanted to get back to San Diego and rest. We did move to SF in Sept of '78 though, and played a lot of shows at the Mab and Temple Beautiful, which was a great place to play. Played with the Avengers, Dils, X, Suburban Lawns. One of the best shows was New Youth benefit show that the Clash played. Peter Urban, who managed us at the time, was organizing this collective thing called New Youth that wanted to get an all-ages place for punk shows. A benefit was going to take place to raise money, and somebody in New Youth knew Joe Strummer, and he agreed to do it but couldn't do it under their name because of the contract they had with Bill Graham Presents. So Negative Trend were supposed to open, then us, then the Clash. But Negative Trend got some kind of rockstar complex and wanted to play in the middle. So we said whatever. There were 3000-4000 people there! It was nerveracking, but we played our set. Then the Clash suddenly decided they wanted to go on in the middle. So they play, the place goes ga-ga, they finish, and the place just empties out in 5 minutes. Negative Trend comes on and nobody's there.

MRR: I guess there's a little justice in this world.

H: It was great. Then we played the Deaf Club a lot. It was the perfect place to play, an intimacy that was so cool. We did a short tour in the west opening for John Cale. Because of a fuckup that took place at the end of that tour, we were owed a favor and were told that a bunch of shows were set up for us in NY by Cale's wife... Jane Friedman I think she was. So we went to NY to play in May of 1980, and this was the trip that broke up the band. We had no gigs inbetween, like you would today, and we just piled into the van and drove 3 days straight to NY. The Mutants were there at that time, and it was cool to see them. We stayed on the Lower East Side, crammed into a tiny studio. Our first show... we got there and we weren't allowed to play because of some disorganization. And driving back to our place, we got in an accident. We then played a small club called Tramps, then Max's Kansas City and got to meet Johnny Thunders, etc. From there we went to Danceteria, where there was a big birthday party for some celebrity and everybody who was anybody was there that night. We were slated to play the party with the Mutants, but when our equipment was unloaded, it turned out that our guitar cases were empty, and something happened at Max's, an inside job, so we couldn't play. We were devastated. It would have been the best show. There were people from the NY Dolls there, Lou Reed, the Warhol group, all our heroes, and it didn't happen. We had one last show, borrowed some guitars, did it, and drove back to SF. About a month after that, Javier just decided he didn't want to do it anymore.

MRR: What happened to everybody then?

H: Shortly after that, Javier moved back to L.A., and then to Austin. He then formed the True Believers with his brother. Baba and I hung around for a while. I was in a band called the Wolverines for a couple of years, a weird band. I had fun but I could never put my finger on what the band was about. Then I went with the country rock thing that emerged with Rank & File, and was in the Wildcat Crew. That was it for a while. Chris Isaak had approached me about being in his band cuz John Silvers who was in the Dils was his drummer. I tried out, and they seemed to be cool guys and the songs were OK Roy Orbison-type things, but what kept me from wanting to be in the band was one day, when I was at Chris's place rehearsing, he said he wanted to talk about "our stage presence. I was wondering if you wanted to borrow some of my suits?" (laughter) I immediately packed my bass in my case and got the hell out of there. I didn't want to look like a walking sofa. Have you seen his suits on his videos. The fabric just made him look like a human singing sofa! Then Baba ended up



repair school there to get away from it. But it turned out that Robert was starting his El Vez thing then and was doing his shows with a prerecorded cassette. It was like a huge karaoke thing, no dynamics, flat. I told him to get a band; how hard can it be to play Elvis Presley songs? Finally, he asked me to play guitar for him, and I started getting back into music through that, of all things. We did fairs around the state. We did a weird one in Santa Rosa. The whole theme was Elvis that year, which is why he got all those gigs, but there'd be all these Elvis impersonators walking around. It was like something out of Twilight Zone, really! Elvii everywhere. That got old kinda fast. How many times can you play "Suspicious Mind" and not go out of your mind? By then I wanted to move back to San Francisco.

MRR: What year was that?

H: 1989-1991. So I moved back and the Monster got back together, god knows why because it's like a slow, torturous death. That band won't die, it's kinda weird. I give those guys credit for still going at it, but they aren't going to get the attention they once did. The market's been filled, the money's been made, the labels have moved on, that's the end of it. They seemed more like an oldies rap/rock show, no new material, playing "Big Black Cadillac" over and over again. It's a good song, but come on. Baba had left the band and moved back to L.A. and him and Javier had a band called the Sacred Hearts, a kinda Hollywood rock'n'roll thing. Sometimes, you can never tell where you're at musically, or what's happening. You just got to do what you want and not try to follow a trend. So, in '91 we got a call from Greg Shaw of Bomp wanting to put out those demos...

MRR: ...who had put out your first two 7"s back in the late '70s...

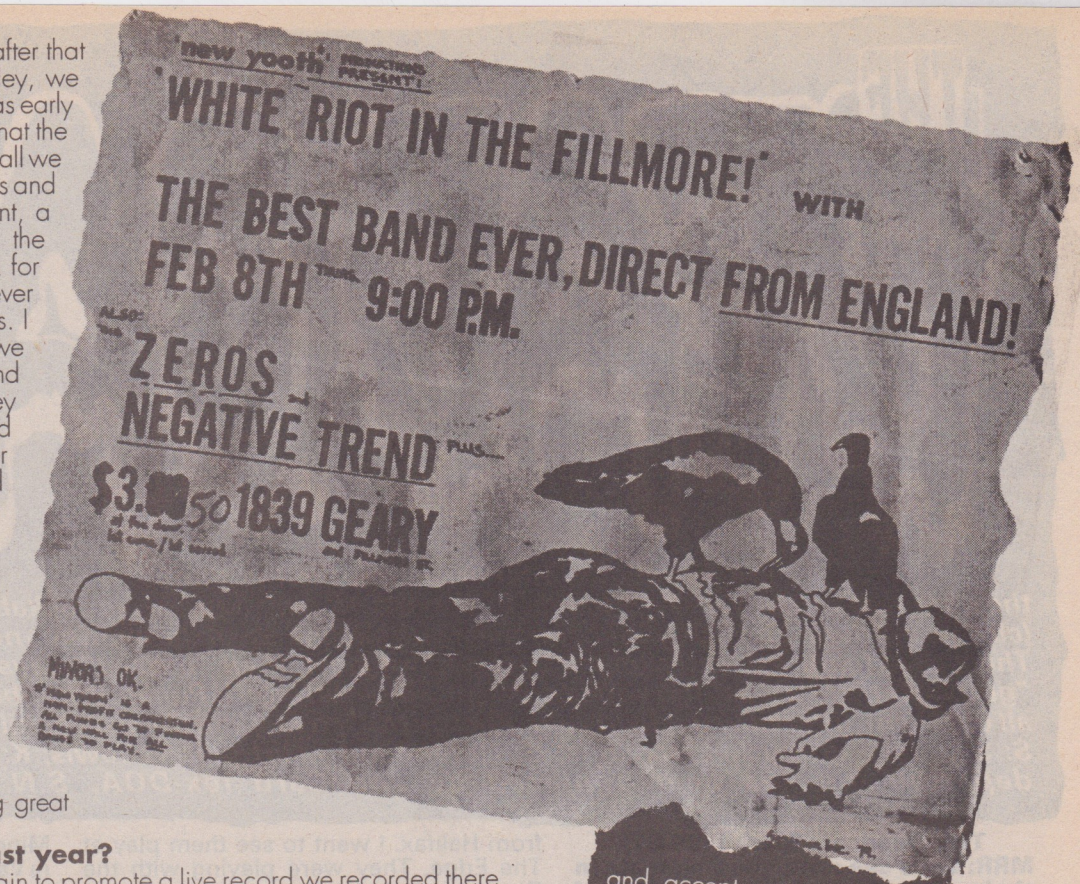
H: And the third one came out on a label called Test Tube Records, some guy from L.A. who got an inheritance and wanted to have a label. So ten years went by and Javier said "Let's promote it on the west coast" and we did some shows shortly after its release in L.A., San Diego, San Francisco. It was fun but we didn't decide to continue the band and all went back to our lives and own things. The show in L.A. was at the Palace, a benefit for our old friend from the Bags, Craig Lee, who had died of AIDS and had left some bills, so all his friends got together to try to take care of the debt. El Vez was playing the show and got us added. When we played there, Bill Bartell of White Flag and Gasatanka Records approached us afterwards in the parking lot—which ironically was the Capitol Records parking lot where the swap meets used to take place—and told us we were his favorite band back when and wanted to make a record with us. We weren't even thinking of that, and thought he was too high from the show and would forget about the whole thing. But he kept calling us and finally we talked details, gave us a recording budget. Then Robert said that Sympathy would also put in some money and we could make a single for both labels. So, we did that and were happy with the outcome. Gasatanka then wanted to make a CD—this was around '92. It was weird because the band really didn't exist. Baba lived in San Diego, Robert lives in L.A. and is in El Vez and is always on the road because the thing took off like you wouldn't believe, Javier lives in L.A., and I'm up here in SF. We're not going to rehearse and don't really want to. When we get together it's in LA, will rehearse for 7 days straight, and then go do our recording or go tour Europe, and then it's over and it's back to what we do individually, which is kinda cool. So, we recorded our tracks in 19 hours, Robert had to leave, I had to leave, and then Javier and Baba took care of the rest. They had the McDonald brothers from Redd Kross come in and do backgrounds, they had the singer from the Muffs do something, and I think Chip and Tony Kinman did some Blackbird kinda thing in there somewhere. That's how the CD was made, it was fast, which is kinda cool. After it came out, Gasatanka licensed it to Munster Records in

being the drummer for Verve Renegades which turned into Wire Train. He left the band before they got signed. He's always been a true punk in a sense.

MRR: He ended up in Ministry Of Truth, that early San Diego hardcore band.

H: Right. I saw them play at Gilman early on. He was with them for a year or two. And I was in a pop band called Flying Colour, who were around for about 4-5 years before we had a record out, then toured a lot, and ended up breaking up over dumb shit, like always. then Baba moved back to SF and him and I got into a rap/rock band called MCM & The Monster in late '87. We stuck it out and had a great time. It was the right kind of band for the right kind of music at that time. You had Beastie Boys and Run DMC, and not much else signed, so we started getting courted by a lot of major labels. But there was just too much paranoia and too many egos that started to flourish because of all this attention. It all exploded, and that was the closest I came to realizing a certain goal, being right at the door, waiting for it to open, then walking thru and taking advantage of it till the ride was over. But when it all fell apart I took a downward spiral. I was reaching 30 then and wanted to achieve something before I hit that age. I was bummed out and depressed, and decided to get away from music for a while and went to L.A., which is a weird place to go if you want to get away from music! I went to go to a motorcycle

Spain to put out the vinyl. And soon after that we got a call from Spain saying "Hey, we want the Zeros to come over". That was early '95. We had never been there, so what the hell why not? All expenses were paid, all we had to do was show up with the guitars and drum sticks. They supplied equipment, a road manager, a van. The hotels, the food, all paid for. You couldn't ask for more. It was the best experience I ever had as a musician and in other ways. I totally fell in love with Spain. Then we went to Sweden for a week. A big band there, Sator, took us all around. They are huge fans of '70s punk bands, and put us on their tour. We went all over with them. Despite their big crew and 'successful' rock band thing, they didn't have big heads and treated us so well. They are such big fans of that music that they recorded a tribute CD called "BBQ Killers", that do an Avengers song, a Dils song, a Zeros song, a Suicide Commandos, etc. It's quite a tribute.



MRR: Did you see Danny from the Avengers there?

H: Yes, he lives in Stockholm and we hung out. He seems to be doing great there.

MRR: What happened this last year?

This year we went back to Spain again to promote a live record we recorded there the year before. This tour did even better, more people showing up, more interviews, and we had a great time. We also we to France for a week and a day in Germany. It was great, and I'm dying to go back.

MRR: Will you go again?

H: Oh yeah. When we got back, Bartell said he wants to make another record. We told him we'll make it when we can because Robert's on tour and we won't make it without him. That's how it will work. We're relaxed about it now.

MRR: That live LP is mostly old Zeros songs and covers. Any new songs being written?

H: No, but we still have a ton of old songs we never recorded. We were always writing, all of us. So they're just sitting there. We discussed whether we should write new songs. Will they sound like Zeros songs? We should give it a shot. If it sounds right, use it. If not, throw it away. It's the only way to find out. It's funny, twenty years after the fact, we're finally getting paid back for all that time and effort in a weird way. It hasn't been a waste of time.

MRR: So when you're playing "Wimp" for the 5000th time, it's not weird?

H: On the contrary, our shows are great.

MRR: The live LP seems to have a lot of energy.

H: Even we were surprised at how much energy came out from us old guys.

MRR: You're like in your mid-30s now, right?

H: Yeah, well *those guys* are. (laughter) We can still rock out and get a great reaction from people.

MRR: There's a really good garage punk scene in Spain.

H: Yes. The Spanish people have a passion to live, for life, and they apply it to everything they do. When they go to a club, they go to see a band–not to be cool or be in the scene or to be seen in your new Doc Martens. They go to have fun and be part of it. It really inspired me to live differently, too. To appreciate life more, to really get my hands dirty, to really go out and make friends, to really say hi. It's so easy to get caught in your own little box, to think that the world sucks.

MRR: So why don't you move to Spain?

H: Oh, but I am. Probably early next year. I rediscovered how much it means to me to be free. Look, I was married a few years ago, but when I came back from Spain, I couldn't relate to it. I was hanging around with Baba, my best buddy, my friend since junior high, we had the best time, and I discovered I didn't want to be married anymore. Playing in the band every night, that's the essence of my existence. It opened my eyes and I rediscovered who I was. I had to be honest that I couldn't be a married guy. It was a hard decision to make, and I had to get the courage up to say it, and it was tough for a few days, but by the fourth day she said she was looking forward to it too. That tour changed me a lot, I was afraid to see, to speak my mind and accept rejection if that was coming. But not anymore.

MRR: Will you live there and do a band and then do the Zeros when they come there once a year?

H: It's hard to say. We're slated to do a record sometime. El Vez is so popular in Germany and Spain, on the TV all the time. They even want him to do a movie with El Vez as the main character. Last I saw he was on a plane to Vienna to negotiate it. We're all doing our own things. I recorded for a solo record in Spain and will go there and hook up with a couple of Spanish musicians and perhaps my little brother to play, and he has his own band, too. I don't know how it will work out, but I've made up my mind to give it a try. So that's what's going on with the Zeros.

MRR: Well, it's kind of interesting how it comes into focus and then slides away, and how you've all accepted this loose arrangement that now seems to give you more satisfaction than it did back when. It differs from most of the bands that seem to be reforming now for the instant money.

H: No, the Zeros are more like an organic thing, doing what comes naturally to a bunch of guys who knew each other from before they were in a band together, and the band naturally happened because of the guys liking each other and a certain music they make.

MRR: Is there an address where people can reach you if they're interested in writing?

H: Yes, yes. Write to Hector at: 2407 25th Ave, San Francisco, CA 94116.

THE DEADCATS

...are a rarity for a few reasons. First is that they are one of the very few bands in Canada to play aggressive rockabilly music in their own style (closely bordering on '70s punk). Next, the current line-up of the band has none of the original members!! Then, they feature 3 lead singers. Last but not least, their "bassist" plays an old hillbilly instrument, a "gutbucket" (or a washtub with a pole and single string)!!! Punks, Rockabillies, Garagers, and Surf-fans all dig them. Interview by Sean Law. Photos by Dan Zubkoff. M: Psychobilly Mike - punk guitar, growls; S: Scooter - gutbucket, screams; G: Gorehound - surf guitar, howls; K: The Kid - skins, bones (just departed, he has been replaced by Jon Card (ex-DOA, S.N.F.U., Personality Crisis).

THE Deadcats Mark I (85-87)

MRR: Let's see now, the Deadcats in their original form go back to 1986 if I remember right.

Scooter: August, September 1985. That's when I moved here from Halifax. I went to see them play at The Edge. They were playing with the Dayglo Abortions and their bass player fell through the floor! (much discussion of who was in the original and subsequent line-ups of the 80"s Deadcats. The only two of real importance are Rob Thompson (currently in Hard Rock Miners) and Beef (a Vancouver scene legend, and the link to the current Deadcats). They changed their name to A Murder Of Crows, and then The Distractions.

MRR: Oh yeah, they got that horrible "pop" guy in there. That organ player fucked everything up!!

The 90's Deadcats

M: In December of '94 I was rehearsing with House Of Commons (yes, the "legendary" Vancouver band from the '80s), who had reformed for some shows. Beef came by to jam with us and when the other guys were out of the room, we started jamming on this sort of Cramps-style

rockabilly. It sounded real cool and primitive. Beef starts saying (imitates Beef's actually-somewhat-Bovine voice) "Fuck Mike, you're giving me a boner playing this stuff, you're giving me a boner!!!" So, we thought "Christ, Let's get something (musically) going!" We did.

S: And he'd been talking to me for a year about trying to get something going....

M: So, yeah, we brought Scooter on board with his gutbucket bass, we knew *he'd* be a draw.

S: Beef set up a gig for us at the Niagara before they was an actual band! It was like "OK Dudes, I got this gig all set up and we'll call ourselves The Deadcats (his old band). The first gig was January 13th, actually a Friday the 13th , 1995. We had two rehearsals with the three of us and thought there was something missing. We found Gord (Gorehound) via the Georgia Straight ads, although Mike had met him earlier through the scene.

M: He gave us *all a boner*!!! He was pulling off wicked Scotty Moore and Link Wray riffs, so we said : "You're in the band wether you like it or not!!!". We had I think one or two more rehearsals then did the gig. We had a packed dance floor right off the bat, pretty rare for an opening band, at least in a bar!

MRR: So what happened to Beef and his Marching Band drums? (Beef learned to play drums in the military).

S: Beef got a job being a Security Guard but kept borrowing/stealing other bands' drumkits to play on at shows! Like he'd use the headliners kit without their permission and say to us "Don't tell anyone, they"ll never notice!!" While we felt uncomfortable about *that* it was actually due to the fact that his work schedule conflicted with the band thing; so it didn't work out. Then we got the Kid.

M: He'd played in The Intoxicators (a gutter-rock/Johnny Thunders style band) with me.

S: He had really long hair and we kept joking with him saying "You can't be in the band unless you get your hair cut." He just laughed. But then one day he shows up to practise and he'd actually gone and done it!!! he was saying "Girls have been falling all over me since I did this!"

SCOOTER AND THE "GUTBUCKET"

S: I grew up in the Deep South, in Kentucky, where I studied cello for eight years. We moved to Nova Scotia, which also has kind of a Bluegrass history. While there, I was hanging around with some guys who had a band called The Cooter Family. One of them had built a bucket and was playing on that. Then I ran into a spot of trouble and had to run away to Vancouver.

MRR: Do tell!!

S: It's not very interesting. It involves some nurses and a book store. So I got here and didn't know anyone and was just walking around, trying to familiarize myself with the area, and ran across a garage sale. There was a bucket and a washboard for sale for twelve bucks. I talked them down to eight bucks and took'em home and built my first bucket. A couple of years later a friend of mine who used to play in The Cooter Family moved here. We got together and started a band called the Hard Rock Miners. He moved off to Toronto to play in a "rock" band. Then the rest of us (The Hard Rock Miners) showed up there and he was still plugging away in this rock band. He got all pissed off! He's now playing in this band called Jughead so he went back to the jug thing. It's funny coz Jughead had two bucket players and they learned to play by watching videos of me playing one.

HOW TO MAKE A GUTBUCKET

S: I use a #3 GW Metal wash basin with a stick and a string. I've seen people use plastic strings but I use a 10-speed bicycle brake cable. They seem to last longer however I've used all kinds of others.

THE GENESIS OF "PSYCHOBILLY MIKE"

MRR: I remember you playing in hardcore bands in the mid-'80s.

M: Yeah, the most notorious was The Bill Of Rights (83-85). The lead singer lost his mind. He was basically a paranoid schizophrenic, he thought he was being controlled by aliens and held his parents at gunpoint.

S: I think we've all done that at one point!!

M: And then I played in House Of Commons, who hold the Canadian, or maybe the world, record for most arrests on a National tour, 17! The lead singer Andrew Chalenor O.D.'d a few years back. They reformed, I joined, and that's where the thing with Beef led in.

S: That's why we have more than one lead singer because every band Mike is in the singer either dies or goes crazy!

M: So anyways, thats where the strong punk influence comes from.

MRR: What kickstarted you on getting The Deadcats going?

M: I've always dug rockabilly since I discovered it. When I got tired of doing the Hardcore thing, it was the next logical step. I totally skipped the grunge, and white-boy-funk Chili Peppers thing!! I was off being an alcoholic....then I sobered up and dug out all my Gene Vincent and Sun records and haven't looked back.

MRR: What's your take on the punk scene today?

M: It's weird because when I first got into it around 79 you knew or recognized *everyone* who was into it in Vancouver coz there was only like, maybe 100 people. If there was a new punk in town you knew it. Now there must be about 2000! All those kids who moved out here from back East and hang out at the Ivanhoe or American pubs, you know, the green hairs, etc. I've always liked cult sort of things, that's kinda why I gravitiated towards the Rockabilly thing coz it will always be underground and cool. Besides I really grooved on the music. The look it's got is enduring. The "punk" Rock of the 50's *was* rockabilly. You could get your ass kicked by loogans and racists for listening to it because it was so close to black music. You got shit for dressing the style. And real rockabilly music will never be accepted by the masses, it's too wild and frenzied. The normal square on the street doesn't know what it is!! psychobilly is even less well-known. I don't think there is a single psychobilly band in Canada.

S: Except us!!

M: Well, we're connected with psychobilly. We're not psychobilly in the British sense such as The Meteors. I'd say we're punkabilly.

S: We're "hillbilly/surf/punk"! Amen!

THE LEGEND OF GOREHOUND

G: I was in The Worst, a garage sort of band.

MRR: How did you get into "garage"?

G: I got into via the "Pebbles" compilations, around '85. Then later on I met this real annoying guy called Greg (Johnson, currently of The Fiends). He said he cold play organ and sing.....

MRR: Then you found out that he could play with his organ and sort of sing!

S: He could make his organ sing! (much snickering and jibes, symptomatic of anyone who has had to dealt with Greg)

G: So everyone in The Worst quit , except Greg. I played in Nowheresville bands then answered to the ad these guys placed.

CURRENTLY

S: We got picked up for a movie soundtrack by Kevin Smith, the guy who did "Clerks" and "Mallrats". It's gonna use all local bands coz it was shot here. They're using two instrumentals: "Interplanetary Fungus", and "Catusi", which are also on our CD. "Catusi" we just sort of made up in the studio. Mike was just doing freestyle leads and riffs over top off a main riff that Gord wrote, and it turned out great. We're going to be on a compilation of instrumental songs put out by Raucous Records out of London. And we have a new drummer, Jon Card, formerly of DOA, S.N.F.U., and Personality Crisis. He also plays in Punched Unconscious.

M: I got dumped by yet another girl! They use me for sex for a few weeks then dump me!!

FAVORITE DEAD CATS

M: Eddie Cochran, Brian Jones, Jane Mansfield.
S: Elvis, Sid Vicious, Dean Martin.
K: Eddie Cochran, Gene Vincent.
G: Elvis, Eddie Cochran.

DISCOGRAPHY

15 song CD "Bucket O' Love " (Flying Saucer Records)
1 song on "The Missing Chord" Compilation CD (Raucous Records)

CONTACT

The Deadcats, Box 408- 1275 Haro St., Vancouver, BC, V6E 1G1, Canada, E-Mail: mdflysau@wimsey.com

HALF EMPTY

here is a half empty interview. Since I think interviews tend to be really dumb since no-one in bands has anything to say, we tried interviewing other people. Turns out that they were way more interesting than we could be. For people who are really into band-worshipping trivia, rachel made up a story for you.

"back when i was young and ardent about the future of punkdom, i found within my hands the opportunity to play in a PUNK ROCK band. ahhh... weren't those the days, when we were young and idealistic? imagine all the people... I received email from a young gent who was a ringleader for The Darts, and on the hunt for a skilled and artistic muse of the guitar:

"I might be looking for someone who can play guitar, and your roommate mia said you might be interested. do you have a burning desire to take over the world? how do you feel about bands like dirt, citizen fish, agent orange, or jack acid. do you like to work on ford vans? or would you like a whole new circle of annoying friends? call me."

that young man was Ernst! a fine-boned, blonde haired intelligencia of the younger angrier generation who prides himself on his ability to pilfer and purloin goods from the evil lords of the overworld. he stunned me with his vast knowledge of the secrets of astro and molecular physics and his ferocious forte for lockpicking. we dined at a seedy out of the way mexican restaurant off of Univeristy Avenue that first night, plotting and planning our salacious scheme to divide and conquer the funk from da punk.

soon after, we met in private in an underground domicile utilized by him and his corhorts for the purpose of contriving chaotic chord patterns for the subversive noise that they intended to unleash out into the unsuspecting world. there began our machinations against the city, the county, the state, the nation, and indeed- the WORLD! ah ah hahahahha.

I was soon allowed to meet his colleagues in transgression, Freud and Jim-Nastic. With his slicked back blonde hair and tersely pegged pantlegs, Freud was cynical and fashionable, unearthly in his abilities to sedeuce wimmen into his futon, and mightily forceful in his mastery of the bass-guitar. Jim-Nastic was a whirling dervish in converse, well oiled with Mountain dew, and sporting and kaleidoscopic cornucopia of colorful hair on his pate. these three gents in action were a sight to behold and a sound to plug the ears to.

for four months did we travail down in the depths of that cavern, toiling and troubling our souls over the tenacious technicalities of our task, to take over the taverns. but alas- after much torturous work Ernst and I were forced to abandon our allies, who had left us for sunnier skies, waylaid us in the darkness, and headed for the fame and fortune of the gangs known commonly as The Criminals (and indeed they still are) and the everoverwhelming Blackfork. Ernst and I began our selective search for those that could fill the emtpy places left by Freud and Jim-Nastic. it was our good fortune, after trying out hordes of multitudes of insane longhaired narcomaniacs from the suburbs, to meet the legendary Chris, whose fingers dance like the feet of a primadonna over the fretboard, and whose rhythm matches the power and vitality of martina navratilova's forearm. for weeks did the three of us endeavor to discover the fourth and final member necessary for our quartet, someone whose rhythm, style and general odour could match our long lost Jim-Nastic. But after a month of rhythmless noise, we deigned to accept Jim back into our covert corner.

finally- our chance at fame lay on the horizon, like a lost watch, waiting to be retrieved and worn by the finder, we packed up our Ford Econoline 100 mobile and journeyed across the country to spread the news of our arrival! we were greeted by myriads of fans in the great cities: Seattle, Boise, Huntsville... a plethora of pleased punkers pitted and pissed at every pittstop we made along the way. we were laid and waylaid on a roof in arkansas, dumping toxic chemicals into our greedy gullets, and finally found the road back home.

a recent development has torn Jim-Nastic from our trusty side and now we ensconce our new secret weapon (the Schultzster), that we are beginning to unleash upon our noble and valiant entourage of wildy screaming fans. soon Half Empty will recover its lost ground, and once again rule the streets tonight!"

HALF EMPTY

guy who works at corner store at 14th and Valencia

e: hi, we are doing some interviews of neighborhood people for a magazine and were wondering if you wanted to answer some short questions for us?
clerk: (shakes head)
r: i think he's shy
e: you'll be in a magazine, it'll be great
r: you'll be famous
clerk: (laughs, shakes head again)
e: you sure? oh- come on...look, these are the questions- "what's your favorite hostess treat?"
clerk: (silence)
e: you dont wanna answer that?
r: ok- what about, "how many times have you won the lottery?"
clerk: (more silence, shaking head)
e: you're missing your chance here.
r: you could be famous!
clerk: i can't i'm sorry. (something we couldn't discern) last day i have, tomorrow i go to texas.
e: yeah- but we're not asking you questions about the store, just the neighborhood you know...
clerk: (more laughing and bizarre mumbling)
e+r: aww... alright. bye
clerk: (more laughing and shrugging) bye... sorry

woman at corner store at 14th and Guerrero

e: uh hi... we're asking neighborhood people like two or three interview questions, and were wondering if we could ask you some questions.
woman: (looking around nervously) uh... not now.
e: they're really short
r: really short questions... you don't have to give any personal information.
woman: umm, uh.. how long, uh... how long it take?
r+e: two minutes
e: one minute, not even one minute
woman: well.... ok
e+r: alright... ok....
e: these, this, ok so uh.. you have hostess stuff here right, like twinkies and stuff?
woman: sure
e: what's your favorite hostess stuff?
woman: i don't eat any of it.
r: you don't eat any of it? awww...
e: what's the most popular one?
woman: no, i don't eat sweets.
e: oh- ok.
woman: i don't like sweet things
e: alright then, number two- have you ever won the lottery?
woman: no
e: do you ever play the lottery?
woman: not here, you know- when it's five million, six million.
r: ah... ok
e: it's forty-five million now, or it was. alright- and the last question is, have you ever heard of the band, Half Empty?
woman: what is it?
e: Half Empty.
woman: what does that mean?
e: it's a band
woman: it's a band? no.
r: ah well, obviously not.
woman: i don't listen to that kind of music. i'm sorry
r+e: it's ok- thanks. thanks a lot.

on the way to rainbow grocery

(sounds of car driving)
e: i've been thinking more and more that if angie actually pays me, i'm gonna buy a sailboat- if i get this thing through angie- then i should just get a sailboat. what do you think?
r: no!
e: why not?
r: that's a dumb thing to buy.
e: wouldn't it would be great to have a sailboat?
r: a sailboat? (sound of car doors slamming shut)
e: i like sailboats.
r: bu... how... ok- how much is this thing gonna make you? a couple hundred bucks right?
e: five hundred a week.
r: for how long?
e: i dunno- two years.
r: OH... oh so it's long term?
e: it's great, plus...
r: why don't you get something a little more useful?
e: like what? what do i need?
r: well- like an eight track or something? i mean have you ever thought of that?
e: the thing is, a sailboat is going to cost less than the eight track.
r: how often do you go sailing? what kind of sail boat are you talking here? like a 40 footer or what?
e: something that's little, with maybe no cabin, but that i can just ride around the bay. you know? i just want.. i like sailboats. i could get one for a thousand or two thousand dollars.
r: really?
e: yeah like- i'm talking small.
r: then you could have like a little lot down at the yacht club? ha ha.
e: not the yacht club, but down at like mission bay or something cheap. i mean that would be fine...
r: you're so funny- what about a van? i know you really like your van, but it's falling apart.
e: i've got a van. ... it's not falling apart.
r: but it has an oil spill on the floor. it's worse than the exxon valdez!
e: hehheh. that's just because of the one problem with nicole kicking the cover off the oil container. (store sounds and music) the muzak's gonna do us in here.
r: yeah...
store loudspeaker: Vitamins, line three. Vitamins, line three.
e: you're not recording all this blank space between our interviews are you?
r: no, not at all.
e: ok- good cause i dont want to have to...
r: oh.. whoops...

girl we find stocking healthy muffins and cookies at rainbow

e: excuse me do you work here?
girl: yeah.
e: we're trying to, we have a couple questions ...
girl: i'm ready
e: you're ready?
girl: yep
e: ok... the first question is, (turns to r) do you have that thing on?
r: yeah
e: can you ever have too much fiber?
girl: yes
e: yes. ok.
r: oh... what happens?
girl: uh... you probably shit alot and get clogged up i guess.
e: you think?
girl: if you don't drink enough fluid, and you have too much fiber... as long as you're drinking a lot of liquids, then maybe no.
e: but without liquids you're just gonna clog up?
girl: possibly.
e: what was that one about algae?
r: oh... has anyone ever overdosed on blue-green algae?
girl: mmmm.... gee i haven't worked in vitamins for a while so i'm not sure about that. i haven't heard of it.
e: so maybe we can go over there and ask.
girl: i know when you drink too much carrot juice, your palms turn orange.
e: that's scary.
r: yeah, i've heard that your fingernails turn orange.
e: does your pee turn orange?
girl: that's ok, that's just b-vitamins. b-vitamins are water-soluble, you just pee 'em all out. it's the oil soluble vitamins that you can o.d. on.
e: oil soluble?
girl: uh huh.
e: obviously you know much more about vitamins than we do.
girl: a certain ammount.
r: oh! can you reccomend any trail mix for my pet rat, Chiba? (Chiba pokes head out of R's shirt and sniffs)
girl: oh! probably the ones without oil- just like the natural kinds.
e: oils all 'round are bad i take it.
girl: well no, just in some small ammounts.
e: and uh, the last question is uh, would you say that metal thing over there is uh, half empty or half full?
girl: which one?
e: the one that's half empty.
girl: i'd say it's half empty.
r: ah! alright!
e: you'd say it's half empty?
girl: i'm just going along with what you said. customer's always right.
r: ooooh, ok. thanks.
e: thanks. thanks alot. oh- and what's your name?
girl: Denise.

in Haight Ashbury Music Center, we approach a young man who is lounging on some amplifiers who sorta looks like he works there or is posing for a Calvin Klein ad. We examine the selection of foot pedals and then approach him.

e: excuse me do you work here?
dude: yeah, what do you need?
e: we were looking for a pedal called the PUNKIFIER! but you don't have it out there.
dude: yeah- it's over here. (walks over to counter and pulls it out of special display shelf)
r: ohhh. it's over here. ah ha.
e: oh wow. so what does this...
r: hey that's PUNK!
e: what's different about this from a normal pedal?
dude: um... it's, it's loud and ugly.
e: what?
dude: (sounding kinda unsure) loud and ugly.
e: loud and ugly.
dude: basically.
r: look! it's got SPIKES and MENACE!
e: what does this SPIKES knob do?
dude: uh, let's see here, um...
e: (reading off the names of the knobs) PUNK, SLAM, SPIKES and MENACE.
dude: this here is the actual volume.
e: that's menace.
dude: this is low end, middle range, high end.
e: cool.
r: WOW!
e: how much is it?
dude: uh.... ninety dollars.
e: ninety?
r: bein' punk is pricey these days!
e: wow- the punkifier. ninety dollars.
dude: you can be a punk for ninety bucks.
e: so do you know how to play a lot of metallica songs?
dude: no
e: (sounding dissapointed) you don't?
dude: no, i'm a bassplayer
r: awww...
e: you don't know any of the good basslines from Kill 'em All and stuff?
r: what about King Diamond?
dude: i'm more along the lines of like uh, underground New York scene type.
e: like what?
r: like John Lurie?
dude: like (mumbles something scenstery and unintelligible) like John Zorn...
e: well this is pretty neat though, this punk thing.
r: yeah cool. huh huh huh.
dude: i use actually the DEATH METAL pedal.
e: wow- we saw that too.
r: oh yeah! i tried that one out. that was really uh... whooh! do you have any good reccomendations for really PRO picks?
dude: picks? um... (starts walking over to the pick section) that's one of the things we don't normally stock, like agate, bone, things like that. They're eight or nine bucks a-piece.
e: bone?
r: do they create a special sound or something?
dude: they're just uh, ultra-hard, they last forever.
e: out of real bone?
dude: real bone.
r: what kind of animals? do you think PETA knows about that?
dude: like cow bones. i think from like slaughter houses.
e: well, thanks a lot for your help... i guess thats...
dude: agate picks are really big. you can get like coconut shell.
e: what's this- is it made out of rock?
dude: that's felt.
r: that can't be very hard.
dude: as far as what we've got here, like graphite...
e: what do these things have holes in 'em for?
dude: they're...
r: they're more areodynamic.
dude: it's so you can play faster.
r: for metallica songs.
e: cool.
dude: the graphite ones are more slippery, for really grinding down.
(the conversation winds down to a really boring conversation about picks, not worth being repeated.)

calling tim yohannan

phone: beep beep beep beep beep beep beep, riiiing riiiing
tim: hello.
e: hey is Tim there?
tim: yeah, who's this?
e: yeah, this is er
questions?
tim: this is who?
e: ernst.
tim: who?
e: ernst.
tim: erin?
e+r: ernst!
tim: ernst!
e: yeah.
tim: ok- where?
e: uh... where? ..
tim: ok and wha
r: san francisco.
e: yeah!
tim: and what is
for?

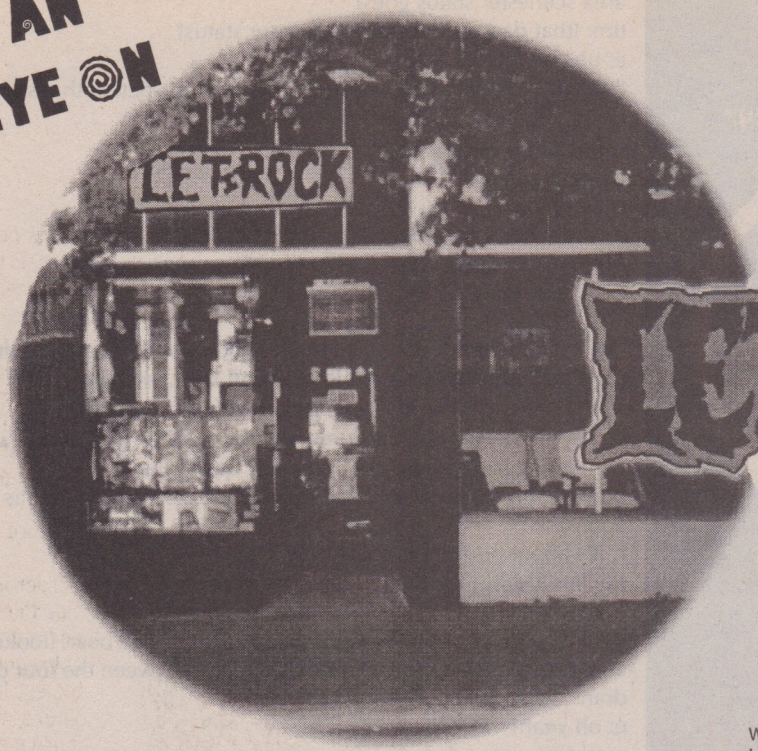
e: the three questions are very simple. you want 'em?
tim: what is it FOR? what is it being used for?
e: it's being used for our interview.
tim: excuse me?
e: for our interview.
tim: with?
e: with us.
r: for a zine.
tim: ok- now tell me what your zine is, now i'm trying to find out...
e: we're not certain...
tim: who you are or what you do?
e: (sounding very exasperated) minions of evil?
tim: ok- and what's it about? (sounding like dad)
e: uh... the interview? (playing stupid)
tim: NO- the zine (laughing with frustration)
e: (laughing a little) it's about zine stuff, i mean... what more do you want?
tim: it's about what?
e: zine stuff. you know.
tim: ok.
e: bands, the works.
tim: alright.
e: alright, ya ready? they're real simple.
tim: i don't know. (laughing nervously)
e: they're simple, it'll be quick, don't worry.
tim: alright- go on.
e: alright. uh... what do you think about the idea that band interviews support the idea that bands should be treated differently because they're bands?
tim: (drawling) yeah... i think that uh...there's something to that.
e: ya think?
tim: mmm hmmmm.
r: what do you think that something is?
e: yeah, do you have any further elaboration on that?
tim: well no, i do think that elevates bands and uh um, that's both good and bad.
e: alright, uh, what's your favorite legume?
tim: my favorite what?
e: your favorite legume? you know beans, peas, that sort of thing?
tim: uhhhhhhh, god i don't like any of those things.
e: you don't like any... are you a vegetarian?
tim: no.
e: ok well that's fine if you don't like beans i guess.
tim: heh heh heh heh.
e: uh, um... do you think working for MRR is still relevant as far as bay area scenester status goes?
tim: (that dad sound again) scenester status?
e: uh you know?
tim: um i, i leave that to those that uh decide whether that's important or not. i personally could give two shits.
e+r laugh
e: cool, alright.
r: woohoo.
e: and what's your favorite half empty song?
tim: um.... i don't know the band well enough to tell ya.
e: alright, thanks a lot.

we wait outside a corner store on haight street for some punk kids to finish buying some apple pies and beer. we approach a young feller in a jean jacket with lotsa spikes.

e: hey there- um, we're doing an interview for MRR and we were wondering if we could ask you a few questions?
punker: uh yeah sure... (looking around nervously as his friends approach)
r: it's about punk stuff, you know...
punker: yeah... (back on track) that's cool.
e: ok- what's your favorite kind of beer?
punker: ugh... beer, i don't even want to talk about beer. (looking wan and pale) i'm so hung over from last night. between the four of us we drank about 240 ounces of beer.
e: oh yeah? what kind?
r: mmmm. sounds fun.
punker: uh, King Cobra. (call us for product endorsement-e) we got really wasted, i mean fucked up...
e: oh that's good stuff. do you like stuff like blatz or meisterbrau?
punker: yeah, meisterbrau is good. it's cheap.
e: yeah cheap beer is good. oh... what's your name?
punker: hot dog.
r: hot dog?
e: where do you get your hair done?
punker: Some guy from Boston, you wouldn't know him.
e: oh yeah? i used to live out there. I had a friend who had that haircut. They used to be all the rage.
r: yeah, me too, i went to school out there.
punker: oh yeah... that's cool.
e: so what do you do during the day—what's your day job?
punker: I sleep in, I spare change, I walk around, spare change soe more. And I get drunk(grins).
e: what do you do on your days off?
punker: every day is my day off.
e: how's the revolution going?
punker: uh.... not very good. everyone's lazy and no one wants to do anything you know?
r: yeah... i know.
r: what words of wisdom do you have for the younger generation?
punker: stop being such snotty assholes and give me a quarter.
r: mmmm. very wise.
e: what's your favorite half empty song?
punker: oh half empty... yeah i think i've heard of them.
punker's friend: oh yeah... they're pretty rad
punker: yeah... they're good, but i don't have any of their stuff.
punker's friend: yeah, i think i saw 'em once.

HALF EMPTY c/o NEW DISORDER RECORDS, 445 14TH ST, SAN FRANCISCO, CA 94103

AN EYE ON LET ROCK



MRR: How did you first get into punk?
BC: I got into it in the late '70s, when it really *was* an alternative to what was on the radio. I always liked basic, stripped down, energetic rock & roll. The Ramones and the Sex Pistols were exactly that, which people now seem to forget. It gave music a kick in the ass, which it sorely needed. It also opened doors for a club scene, where you could check out all the new bands, and basically put the fun back into music.
MRR: Where did the store name come from? Is it in relation to Malcolm Mclaren's store?
BC: It's a Chuck Berry song. I don't expect anyone to know that.
MRR: How did you get started?
BC: I'd worked and managed record store in NYC for a decade before opening up my shop. The place I was working in went from being based in indie labels to try to compete with the chain stores. That's when I decided to branch out on my own. But there's no way I could have started this business without that experience. Not just the music knowledge, but the ordering, budgeting, accounting, and overall management. There's a whole technique involved. People don't realize that. You can't just open the doors and expect the place to run itself. Start up costs are huge, though. I started out with $20,000 and that wasn't enough. It got me through, but, I mean, this place was a mess.
MRR: What was here before?
BC: Antique store, hadn't been touched in years. We did a lot of work to this place just to open. I didn't know whether it would work or not. You kind of have to be in business for a while before you make any more improvements.
MRR: Why did you choose Montclair, NJ?
BC: It's always guess work. But I figured there were other stores here, like Two Tone (ed. punk clothing store) was here and Cafe Soundz (ed. Trendy music store). I wasn't about to break ground anywhere else, and plus there's a college here, and it's on a main street so it's easy to get to.
MRR: What did you carry at first?
BC: I didn't really start off with just punk. I kind of had a little bit of everything. Then I decided that I didn't want to compete with every other store out there. There was definitely a demand for a NYC-type indie store out here. It was either going to work out or it wasn't. The only way anything was going to happen was to stand out, for people to remember what the store is. It's much easier to come to a place that specializes in what you're into. You don't want to wade through Dylan and Zeppelin records in a punk store.
MRR: How long did it take to get the store established?
BC: I'd say pretty much after three years. I've been here for five. It was going good all along, but obviously got much better when the whole punk thing got mainstream.
MRR: The whole MTV thing has affected business?
BC: Yeah absolutely! It's good and bad. It's good that kids are able to hear stuff that they normally wouldn't. It's good for bands that want a wider audience, and wanna sell records. Some bands want to go through MTV and some don't. Yeah, more and more kids that used to laugh at the names of the groups in the window are now coming in here. But you know MTV slaps a label on something and kids get conditioned to buy it. So the same kids who were into whatever last year's trend was are now "punks". It bugs me because it's hard to tell who is into it and who isn't these days, because anybody can just dye their hair and get a leather jacket. Or a piercing--that's original.
MRR: Why do you think kids come here as opposed to other stores?
BC: I think part of it is that you get used to a place, and you just like going there. Part of it is that they know they can rely on the store to have what they want, all the new stuff that comes out. It's got an atmosphere about it when you walk in, almost like a club. I know other stores have some of the stuff I carry, but no one else carries strictly this type of music. It's all according to where you want to spend your money.
MRR: Well, you also don't mark up as much like other stores are around here.
BC: I try to be fair with the prices. That's one of the reasons why I don't carry major labels. I refuse to sell a domestic CD for $17.00! Unless something costs me more, the price stays the same. I'm not out to rip people off. On the other hand, I'm not in business to be broke.
MRR: It's even the same records that you carry here on independent labels.
BC: Well they're going through third hand distributors (one stops) and they are paying more for it. It's just product to them.
MRR: How do you decide what to carry?
BC: That's tough. If it's on a label with a decent track record, I'm gonna order it. If there's a buzz going on about a small band, I'll hear about it and seek it out. I read a lot of record reviews, which are helpful. Also a lot of times members from a certain band will branch off into something new, and you have to stay on top of it. The way a small label promotes a band is everything. Some of them are so lazy. If I don't know about something, how am I supposed to get it in? And there's the bands who record for a label who has shitty distribution, and those records are impossible to get. Bands should go through a well known distributor, if only for the fact that stores like this one can get their records much easier. Say what you want about "evil" distributors, but it's the best way to get your records to a store. There's no way I can track down every small label and deal with them directly. Most of them can't be bothered dealing with stores.
MRR: So the record labels with decent track records like, Victory, Dischord, Lookout, and Fat are always going to be in?
BC: Even the smaller labels like Mutant Pop, Ebullition and Headache, you know what you're in for.
MRR: Do you pretty much know, when you get a record if it's going to sell or do you get a lot of surprises?
BC: It's still guess work. I could think I'm gonna sell 20 LPs, and end up selling 5. It goes the other way, too. I can order 10 of something I don't think will move as quick,and they'll be gone in like two days. I think no matter how long you're at this you can never figure out retail.
MRR: What labels do you find you sell the most of or even just styles of music.

BC: It's probably half hardcore. A lot of sXe stuff. I sell a lot of New Age, Victory, Revelation anything like that. Also, the pop melodic punk, whatever you want to call it, Fat Wreck Chords, Nitro, Epitaph, and Lookout stuff... It's hard, a label will get going with a certain sound and then they'll start putting out stuff that sounds nothing like the previous stuff, the stuff everybody likes. Captian Oi and Helen Of Oi are quick to sell. The punk-ska stuff is phenomenal, anything Op Ivy-ish. It's the latest trend. The bulk is still hardcore and pop punk.

MRR: Stores like Epicenter screen for political racist, sexist, homophobic type stuff; do you take that practice up?

BC: I've done that with some oi stuff. I won't carry any white power oi. Most of it isn't, though and it kind of sucks that skins get a bad rap. Apart from that, how can you possibly dissect everything? It gets to be pretty ridiculous. I mean, what do you do with GG Allin? Who takes that seriously? There could be someone in a band, any band, that a criminal or a racist or even a rapist, and you'll never know about it. Even if people know about it they'll still support them. Look at the way MTV handles hardcore rap groups--it's acceptable. Then there's all kinds of preaching people take way too seriously, like hardline or Krishna. No matter how you look at it, it's people shoving their ideas in your face. There's a lot of things out there that I don't agree with, but where do you draw the line? Do meat-eating store owners not carry Earth Crisis? Other stores won't order something because it doesn't conform to their personal politics. When did the fun go out of music? Lighten up a little.

MRR: Epitaph is now considered non-punk buy MRR and all. I remember when you stopped carrying Sub Pop. How do you decide whether or not to carry that stuff. When do you draw the line?

BC: I think there's a lot of punk stuff on Epitaph. I stop carrying titles when they become too mainstream. I don't make a conscious decision., I just know when something gets too big. There are certain groups that are like that--Green Day, Offspring, even Rancid is starting to get like that. But it's still punk. I like Rancid, but I don't sell it much anymore. Once the mall rats get a hold of it... The thing with Sub Pop is that they got bought by a major, so it wasn't an indie label anymore. Certain bands start out on an indie label and then they move on to a major, which goes back to what I said about selling domestic CDs for a high price. I think a lot of times signing with a major hurts these bands, because they don't sell their quota of "units" and the label stops promoting them. And then they get dropped. There is also a problem with SST right now; they're not selling direct to stores anymore. They're going through distributors, but for the same price they were selling it to stores. So where I was selling an SST CD for $12.99, it would now be $15.99. Thats the same price as a major! So I'm kinda forced to stop carrying it.

MRR: What do you think of the New Jersey scene?

BC: Between NYC and New Jersey, there's a great scene. There's always shows going on in either a club or someone's basement. There's a lot of great stuff coming out of this area, but I think there are just too many bands. It's just too easy to pick up a guitar and be in a punk band. Someone in the band has to know how to write a song. Otherwise it's just crap. It's like just because you got a punk band you're allowed to suck.

MRR: Do you make a conscious effort to kind of support the local bands.

BC: I always want bands to bring their records in here. It's good for the store and good for them. The band gets good exposure that way--I always display the local stuff. Plus, I sell it really cheap. I usually pay bands outright for their records. A local store should carry it, cause not everybody's gonna buy it at the show, or through the mail.

MRR: What is the average work in a day that needs to be done at the store.

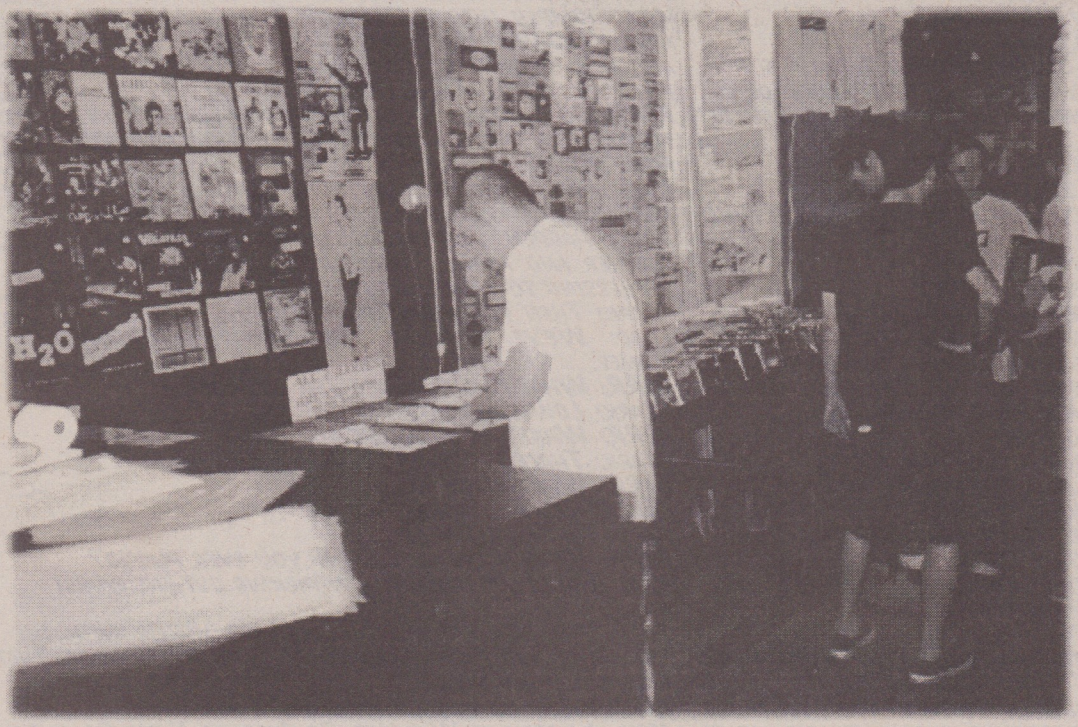
BC: Ordering is a daily thing. So is pricing and keeping track of the inventory. Everyday there's boxes coming in, stuff being sold, and mailorder being sent out. It's a constant turnaround. I have to read over a ton of faxes and that's just the new titles. It's very constant. When it's a busy season, everything triples and gets crazy. You kind of have to pace yourself, and really keep shit in order. I also have the privilege of throwing clueless morons out the store, but that can be entertaining...

MRR: Do you have any advice for people thinking about opening a punk business.

BC: Yeah--get as much experience as possible. No matter what, it's hit or miss. The main thing to be focused on is what you want the business to be like. Too many partners is a big mistake--everybody goes in a different direction. I think the only way I survived was because there was nothing around like it. To be honest, I never thought it would get to this point. It would have been much easier to jump a trend or sell all types of music. Everybody go out and open up a genital-piercing parlor! Guaranteed instant profits!

MRR: Is the store or the mailorder more powerful.

BC: Definitely the store. The mailorder is just a side thing for oi and punk. I've got regular customers for that. There's so much mailorder out there already. I'd rather put my time into the store.



MRR: I never knew until I came in here about the '50s and '60s garage stuff. How did it come about to carry that?

BC: In the store i used to work at, we sold a lot of it. That's how I got to know it. I got to hear a lot of original songs that garage bands were covering. It was really primitive stuff--definitely the punk of its era. It's cool to know where something originates from. It kind of sucks that people don't know where things come from. MRR's "Pioneers of Punk" does a good job. I hope people are reading it and seeking the old stuff out. Crypt and Norton are excellent garage labels.

MRR: What do you see in the future for the store.

BC: Hopefully it will stay the way it is now. I mean, sometimes change sucks. I might possibly want to do a label, start putting some bands out. Ones that I like. Beyond that, I really don't see it changing that much. If it ain't broke, don't fix it.

MRR: Any last words?

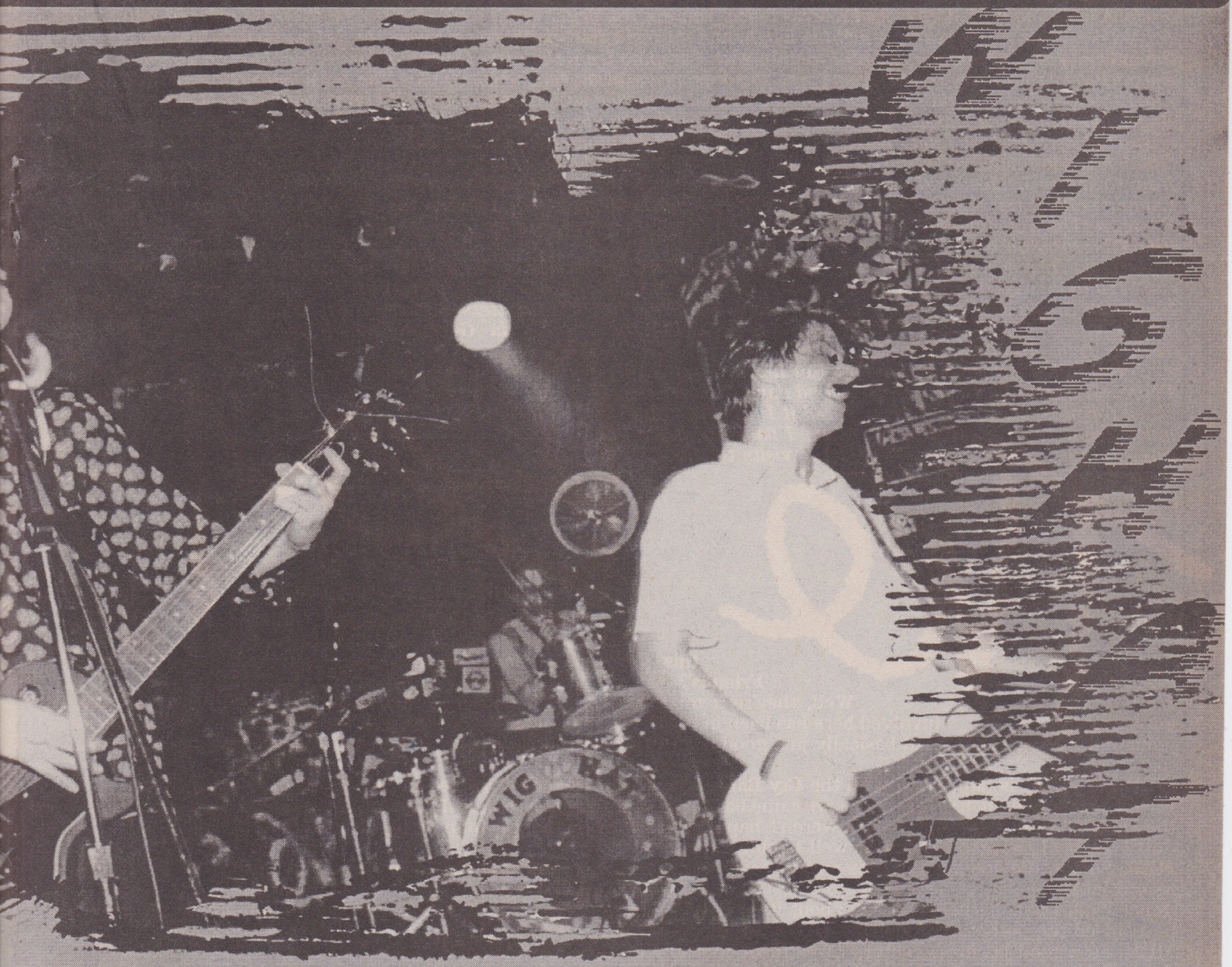
BC: Yeah, *fuck Mike Blank!*

Let It Rock is located at 424 Bloomfield Ave., Montclair, NJ 07042. A mail order catalog is available for $1 to this address.

HI, I'M DAVE THE SPAZZ AND WELCOME TO THE ABSOLUTE FUCKING CENTER OF PLANET EARTH, TIMES SQUARE, NYC, AS "THE MUSIC BUILDING". IT'S 8:37 PM ON A SUNDAY NIGHT IN JULY. OUT IN THE STREET YOU CAN HEAR W OVER THE PIMPS AND POPEYES OF NINTH AVENUE. HERE'S THE SCOOP ON WIG HAT: ANYONE WHO LIKES COOL SH OF PRETTY COOL SINGLES, TOO. LET'S DROP IN ON WIG HAT AND SEE WHAT THEY HAVE TO SAY FOR THEMSELV

MRR: HOW DID THIS JUGGERNAUT KNOWN AS WIG HAT BEGIN?
KRIS: I STARTED IT WITH SOME OTHER GUY WHO ISN'T IN THE BAND ANYMORE.
TOAD: AND THEN WE RE-STARTED IT AGAIN A FEW YEARS AGO.
MRR: WHAT'S A WIG HAT?
TOAD: TECHNICALLY ITS A HAIRPIECE THAT WOMEN PUT ON THEIR HEADS.
KRIS: WHEN THEY'RE BALD.
MRR: GUYS DON'T WEAR THEM?
TOAD: IF YOU WANNA TRANSPOSE IT TO MODERN DAY, IT COULD BE A TOUPEE.
KRIS: FOR GUYS WITH STYLE.(LAUGHS)
TOAD: THOSE HAPPENING, PUFFY TOUPEES, THOSE COULD BE A WIG HATS.
MRR: TELL ME ABOUT YOUR ENTIRE RELEASED OUTPUT RIGHT NOW.
TOAD: THE FIRST ONE, THE CD IS HOPEFULLY OUT OF PRINT BY NOW. THAT WAS PUT OUT BY A REALLY BAD LABEL.
MRR: ARE YOU ON ANY COMPS?
KRIS: PICKLEMANIA, MAN!
TOAD: YEAH, WE'RE ON PICKLEMANIA WITH A BUNCH OF OTHER NYC BANDS. ITS A PRETTY COOL COMP. (MARK, THE DRUMMER, PULLS OUT A BIG BAG OF CANDY.)
MRR: LOOK AT ALL THE CANDY!
TOAD: DID YOU GO SHOPPING?
MARK: (WITH MOUTH FULL) YEAH. (EVERYONE LAUGHS)
KRIS: MARK'S HIGH-OCTANE.
MRR: WHO WRITES THE MUSIC?
TOAD: KRIS AND I EACH WRITE FAIRLY COMPLETE SONGS ON OUR OWN. THEN WE BRING THEM IN AND MESS AROUND WITH THEM AND THEY USUALLY CHANGE A LOT.
KRIS: UNTIL THEY CHANGE INTO PUNK ROCK MAGIC.
MRR: ARE YOU PUNK ROCK OR WHAT?
TOAD: WE'D LIKE TO THINK SO.
KRIS: WE'RE TOO OLD TO BE PUNK ROCK.
TOAD: YEAH, WELL, SO IS EVERYBODY ELSE.
MARK: WE HAVE JOBS.
MRR: WHAT COMES AFTER PUNK ROCK?
TOAD: OLD ROCK. KRIS: DRUNK ROCK.
TOAD: WE'VE PRETTY MUCH ALWAYS BEEN THE SAME. WE HAVEN'T REALLY CHANGED. EVERYBODY ELSE HAS, THOUGH.
MRR: WHAT'S WITH THIS "NEW YORK PUNK ROCK SCENE?"
KRIS: I DON'T KNOW IF THERE'S A SCENE CAUSE EVERYTIME A BAND BREAKS UP, EVERYONE WHO HASN'T BROKEN UP SAYS "GOOD. THAT'S ONE MORE OUT OF THE WAY." (LAUGHS)
TOAD: THERE ARE BANDS IN THE CITY THAT WE LIKE AND WE PLAY WITH, AND I SUPPOSE YOU CAN CALL THAT A SCENE. BUT IT'S A VERY SMALL SCENE.
MRR: THERE'S NOT A WHOLE LOTTA PLACES TO PLAY.
TOAD: THERE'S ONLY A CERTAIN NUMBER OF PEOPLE THAT WILL COME TO SEE YOU, UNLESS THEY READ ABOUT IT IN THE PAPER OR HEAR IT ON THE RADIO.
KRIS: YOU CAN ONLY GUILT TRIP YOUR FRIENDS SO OFTEN.
MRR: WIG HAT HAS BEEN KNOWN TO HIT THE ROAD, RIGHT?
TOAD: OCCASIONALLY. WE WILL BE MORE OFTEN.
KRIS: WE WENT TO PORTLAND, MAINE ONCE AND THAT WAS FUN. (BAND LAUGHS)
TOAD: THAT WAS PROBABLY THE WORST SHOW WE EVER PLAYED. WE PLAYED WITH AN ALL FEMALE METAL BAND IN FRONT OF THREE OR FOUR VERY DRUNK
KRIS: LOCALS.
TOAD: LOCALS? I WAS GONNA SAY INBREDS.
MRR: HOW DO YOU KEEP KOSHER ON THE ROAD?
TOAD: WE PACK A COOLER.
KRIS: WE FAST. TOAD: I PACK A COOLER AND THEY FAST.(LAUGHS)
MRR: WHAT DO YOU THINK ABOUT THE PISTOLS REUNITING?
KRIS: (SARCASTIC) I THINK IT'S REALLY HEARTWARMING. IT MAKES ME FEEL REALLY GOOD BEING IN A BAND AND PLAYING MUSIC.
TOAD: I WAS FOLLOWING PUBLIC IMAGE AND NOW THIS REALLY MAKES ME MAD.
KRIS: WE'RE BUMMING OUT ABOUT PIL. (LAUGHS)
MRR: WHAT'S WITH THIS NEW RECORD?
TOAD: IT'S A 7 INCH EP. IT'S 4 SONGS. IT'S RED VINYL. IT'S VERY COLORFUL. PLEASE BUY IT. IT'S A LITTLE BETTER THAN THE LAST ONE, BUT THAT SOUNDED GOOD, TOO.
MRR: YOUR NEW RECORD IS ON TWO LABELS (VITAL MUSIC AND WIND BISCUIT). HOW DOES THAT WORK?
TOAD: WE DECIDED TO DO IT OURSELVES. TOM FROM VITAL JUMPED INTO THE PICTURE AND OFFERED HIS ADVICE AND HELP. WE'RE BASICALLY STEERING THE CAR AND HE'S GIVING IT A LITTLE PUSH.
KRIS: WE'RE ALWAYS GLAD TO HAVE TOM'S PUSH.
MRR: DO YOU THINK THAT ONE DAY YOU CAN SUSTAIN YOURSELF ON THIS COMMERCE THAT WE KNOW AS PUNK ROCK MUSIC?
KRIS: FIVE YEARS AGO WE THOUGHT MAYBE WITHIN TWO YEARS WE COULD SUSTAIN OURSELVES AND THAT DIDN'T HAPPEN. YOU JUST KEEP PUSHING THE DATE FARTHER AND FARTHER BACK UNTIL IT BECOMES TOO DEPRESSING TO THINK ABOUT.
MARK: THEN YOU DIE. (LAUGHS)
TOAD: WE'VE RESIGNED OURSELVES TO SPENDING MONEY.
MRR: WHAT'S YOUR RECIPE FOR SUCCESS?
MARK: LOW EXPECTATIONS.
MRR: WHAT'S YOUR RECIPE FOR CHILI?
MARK: THREE KINDS OF BEANS.
MRR: WHAT KINDS?
MARK: RED AND WHITE AND PINK.
KRIS: THAT'S PRETTY EXOTIC.
MRR: WHAT'S THE BEST SHOW YOU EVER PLAYED?
KRIS: THAT'S LOT HARDER THAN PICKING OUT THE WORST ONE.
TOAD: THE LAST SHOW WE PLAYED AT CBGBS WITH THE STALLIONS AND CANDY SNATCHERS WAS PRETTY GOOD. THAT WAS REALLY UP THERE.
MRR:WHAT DO YOU LISTEN TO?
KRIS: I LISTEN TO WIG HAT, BO DIDDLEY, HANK SR. AND AS FAR AS THE NEW BAN KEEP UP. I LOVED THE CANDY SNATCHERS WHEN I SAW THEM AND THAT WAS THE
MARK: HILLBILLY MUSIC, THE HANEY BROTHERS.
TOAD: YOU'RE IN THE HANEY BROTHERS! I LISTEN TO A LOT OF OLD PUNK ROCK. T LOT OF THE NEW YORK BANDS: LONE WOLVES, BAD POPES, WIVES, CASH REGIST
MRR: ORIN FROM THE LONE WOLVES PRODUCED YOUR RECORD. WHAT WAS THAT
TOAD: HE'S BOTH CONDESCENDING AND KIND AT THE SAME TIME. (LAUGHS)
MRR: HE'S SOME WARPED GENIUS TYPE?
TOAD: MOSTLY WARPED. VERY LITTLE GENIUS. MORE COMMON SENSE.
KRIS: I NEVER FOUND HIM CONDESCENDING AS FAR A PROFESSIONAL ENVIRONMEN
MRR: ARE YOU GUYS GONNA MOVE TO BRANSON ONE DAY AND OPEN YOUR OWN
TOAD: WE'RE A WAYS AWAY FROM THE VANITY THEATER STAGE. WE DON'T HAVE T
MARK: WHO'S NUDIE?
MRR: YOU KNOW NUDIE. HE DID ALL THOSE SUITS FOR THOSE HILLBILLY FREAKS
TOAD: I WAS A DWARF FOR A GOOD PART OF MY CHILDHOOD AND I WAS FINALLY IN IN. I SKYROCKETED.
MRR: NOW YOU'RE TALL AND SKINNY.
TOAD: I AM TALL AND SKINNY!
KRIS: YOU WISH YOU WERE REALLY A FREAK! (LAUGHS)
MRR: IS THERE ANY MESSAGE THAT YOU'D LIKE TO PASS ALONG TO ANY IMPRESS
KRIS: WAIT TIL YOU'RE 18 BEFORE YOU START DOING HEROIN.

/C. ACROSS THE STREET FROM THE BUS TEMMINAL IS AN OLD SKYSCRAPER THAT LOCALS REFER TO WITH GREAT TREPIDATION
WIG HAT SLAMMING THROUGH ANOTHER HIGH-OCTANE SET. FAST, SCORCHING, SUPER-CHARGED PUNK ROCK SPILLS OUT
SHIT IN THIS TOWN LIKES WIG HAT. AS A LIVE BAND, THEY KICK ASS LIKE NOBODY'S BIZNIZ. THEY'VE GOT A COUPLE
ELVES. WIG HAT CAN BE CONTACTED AT PO BOX 1075, NEW YORK, NY 10009. PHOTO BY RODOLPHE BARAS.



BANDS GO. I DON'T
HE FIRST NEW BAND IN A LONG TIME. I LIKE THE LONE WOLVES, THE CASH REGISTERS AND MOSTLY AT HOME I LISTEN TO A BUNCHA OLD SHIT.

K. THE BUZZCOCKS ARE PROBABLY MY FAVORITE BAND. I LISTEN TO THE OLD RAMONES RECORDS AND TRY TO AVOID THE NEW ONES. I LIKE A
GISTERS, AND A BUNCH MORE...
HAT LIKE?

MENT GOES. HE'S A BETTER BOWLER THAN I AM SO I GUESS HE CAN BE CONDESCENDING ABOUT THAT.
WN THEATER?
E THE NUDIE SUITS THAT WE WOULD EVENTUALLY LIKE TO GET.

KS YOU LISTEN TO...EVEN THE HANEYS. WHERE'D YOU GET THE NAME "TOAD?"
INTRODUCED TO THE GROWTH HOR MONE WHEN I WAS 15 OR 16. SO UNTIL THEN I WAS SHORT AND FAT AND ONCE THOSE CHEMICALS KICKED

ESSIONABLE YOUNG KIDS THAT MIGHT BE READING THIS?

So one lazy Sunday summer afternoon, I get this phone call outta the blue, asking "How would you fancy popping out to a West London recording studio to listen in at what's going on there involving the coming together of London punk stalwarts 'The Boys' for their new album? That's the equivalent of asking "Hey Bev - how d'ya fancy attending a free drinking session at a local brewery?" (or "does the Pope wear a fucking stupid dress?" Like, asking the totally obvious, you know?) I didn't need asking twice, you get the drift? (yeah yeah - so maybe they are old and ugly ...!!!) Anyways - it turned out to be a helluva laugh, and during a few visits over a period of 2 days (had to 'drag it out' in the interests of journalism - ahem!) I met up with Campino from the early Dusseldorf punk combo, Die Toten Hosen, Darryl Bath (from Dogs D'Amour and just about everyone else over the eons!) plus The Boys - so a triple mega bonus! The Boys were in the middle of their aforementioned recording with Campino guesting on vox and even at such an early stage, sounded like a classic was in the making! The timing also coincided with the release of a previously recorded album project, "Honest John Plain & Friends" so I seized the moment to grab an 'exclusive' for MRR! The "And Friends" album is the brainchild of guitarist John (as you'd expect from the title!) of The Boys and his later-day 'partner-in-crime' from their Cry Babies band, Darryl, which also involved (amongst others!) the following 'Friends' on various tracks... Campino (die Toten Hosen) on lead vox, MATT Dangerfield (The Boys) on guitar/vox, VOM (B.Bang Cider) and Robbie Rushton (The Gunslingers and Captain Sensible's band) on drums, Ronnie Rocker (the Godfathers) and Mark Duncan (the Vibrators) on bass.

If you've ever known and loved the early 'Boys stuff, and/or any of the aforementioned 'Friends' talents, you can't fail to love it - and if you've never caught any of 'em before you're in for a treat! (Info/release details from Feedback Music Distribution Ltd, 27E Thames House,140 Battersea Park Road, London, SW11 4NB, England, Tele:- 0171 -627-0801 Fax:- 0171 -622-4456, or via Germany, via "Dr." David Turner, Tele:- 49 6032-87946).

The following is part and parcel of a chat I had with Honest John Plain and Darryl Bath during my second day's visit which I luckily taped for prosperity - 'cos I'm buggered if I can remember much from the 'untaped sessions' I had with everyone else during my other visits to the studios adjacent pub !!!

The Boys

MRR: Let's start by talking about the 'Honest John Plain and Friends' L.P. that's just been recently released....So whose idea was this project and how did you choose all these particular 'Friends'?

John: Well, they're a mixture of people I normally work with over the years! Almost everyone involved here has been in the Cry Babies (john's other 'project' band since The Boys!) at some point and they're all basically just good mates I wanted to work with and create a mutual feeling of coming together.

MRR: So what is happening with the Cry Babies then - are you still involved in that particular band?

Darryl: What actually happened, was we came back from a Norwegian tour at the end of 1992 - and that's when I joined the Dogs D'Amour - so Cry Babies weren't happening any more...hence John doing his solo album.

John: Yeah - I thought I might as well be doing something!

MRR: So how did you get a release on this particular label - how did you actually join up with Dave Turner's lot?! (the record label).

John: Well, Dave Turner heard all about it because he knows VOM and once he knew of the Campino involvement, he realised the potential of it being a good seller in Germany...

MRR: So a good business venture investment basically on the labels behalf?

John: Yeah, as it turned out - but totally unintentional on our part, because Campino's just a good mate - literally just one of my mates who turned up for the session! But now it' s transpired that it'll help record sales in Germany apparently...!

MRR: So you knew Campino prior to all this?

John: Oh yeah! We've both known him for quite a while.

Darryl: Yeah! And me and John actually met~ through Arturo from The Lurkers who put a band together called The Tower Block Rockers and we did two tours of mainland Europe with Die Toten Hosen - I met John on the second tour 'cos we brought in two guitars instead of one. So that's how we met and how we formed The Cry Babies in the middle of 1989 after touring with Die' Hosen and it went of from there, which as we mentioned before took us up to 1992..

MRR: So you thought - "fuck it - let's do this project"?!

Darryl: Exactly! We'd done our best with the 'Babies - we'd recorded a 2nd album which we had a bit of a problem with the record label at the time who didn't wanna release the album 'cos they didn't think it was commercial enough! Therefore, the songs that were more John's type of songs got put on this one!

John: Year - about 4 or 5 of them

Darryl: Hence the different line-up of musicians...

MRR: Where was it recorded?

John: All over! First in Wales; then in the Greenhouse Studios in London and The Windings Studios back in Wales again, on the day after The Wildhearts had left, so we got the same engineer!

MRR: So do you write all the songs together then?

John: Yeah, we always write together, like 90% of the album's co-written by me and Darryl. To tell the truth, it's not

really so much 'me and friends' as 'me and Darryl and friends' - but it just turned out that way!
Darryl: I don't mind though - it's just easier to market it as 'John and friends' !
John: (laughing!) And also the fact that it was *me* who started it all and got everyone together - and who's *paid* for it! Darryl just came along and had a good laugh and did a couple of songs and I got all the bills! Very smart lad is Darryl!
MRR: So, for everybody reading this who hasn't heard it yet - what's the 'sound' like - still very much reminiscent of The Boys I'd have to personally say! (Not that that's a bad thing of course!)
John: Absolutely, yeah! I can't do anything else but that! The only reason that the Cry Babies sounded any different to The Boys was 'cos Darryl was in them and gave a lot more of a rock 'n' roll input, but that was a good combination I think. I'm culturally more rock 'n' roll!
MRR: So none of the others 'guestin' on the album actually helped to write any of the songs?
John: No. Well-actually Matt (Dangerfield) wrote the opening track but everything else is penned by me and Darryl.
Darryl: Yeah - one or two little laments for your ears there I think!
John: How much is it selling for? What's the publicity hand out say?! Only £6.99 - Fucking hell!!
MRR: Is that all? What a bargain!
John: Fucking hell! It can't be only £6.99, surely?!
Darryl: Nah! That must just be the retail price! (Referring to the press hand-out pertaining to the CD!
John: So is this just for England then or what?
Darryl: Nah! This is just the business thing innit! Like, for all the distributors and shops and things - it's not gonna be just £6.99 for sale in the fucking shops is it!
John: (Looking relieved!) Ohhh - right!
MRR: Hope not, for your sakes, else you won't get much of a cut outta that! Then again - sod you, let us punters get it cheap! Anyway - what about 'The Boys' - have you ever thought of getting the band back together to actually play live gigs as well as just recording?
John: What - The Boys?! No - No! Not as The Boys! But actually, I've gotta scoop to tell you and this brand new news for Darryl too! We've got a trip lined-up to Dusseldorf in Germany to promote this "And Friends" album release - we'll be flying over there soon...
Darryl: (interruptin!) What?! And playing a gig?
John: Yeah - you bet! With Campino too - the record company are sorting it all out now as I speak, confirming a venue etc, and arranging an exact date to fit into Campy's busy schedule! So long as it's not the same weekend the Sex Pistols play London, 'cos we obviously won't play then, 'cos I wanna see that, as will Campino himself plus loads of Germans who'll wanna come over to see them in London too! (It *wasn't* the same weekend by the way!)
MRR: (being hopeful!) But to reiterate, you definitely won't be doing anything live as 'The Boys'?
John: No! I mean, we got offered £4,000 to play the big Blackpool 3 day Punk Festival as 'The Boys' reunion - which is a fucking lot of dosh! I mean, to be honest, I would've done it 'cos I could use the cash! But the others didn't think they could've pulled it off and were worried about spoiling the reputation of The Boys - know what I mean? I mean, I've been playing constantly on and off since the early days - I haven't really ever stopped! But the others haven't 'trod the boards' to play live for ages - they've all been getting on with their normal day jobs!
MRR: So what exactly are they all up to by day now?!
John: Well - Keith Reid works for that guy who does all those horrible musicals, like Cats - what's his name? Oh yeah - Andrew Lloyd fucking Webber! Matt's an editor of a London freebie publication called 'Footloose' and Casino has some record company going in Norway called Revolution Records. We'll say no more about anyone else - gone the same way as all of us!
MRR: So what's your opinion of The Sex Pistols playing together again?
John: Bloody good luck to them I say!
Darryl: Absolutely! I thought when I read Glen Matlock's book about his life- 'When I was a Teenage Sex Pistol' - it came across as a very sad little story, about the way it all worked out and the rip offs they experienced - not really knowing who to trust with Malcolm's management and stuff! So I think it's poetic justice that Glen gets to have another go! You know - it's like people going to Glen "do you feel bad that Sid Vicious was infinitely more famous than you'll ever be?" and he says "Yeah" - it does get to him a bit - so now it's poetic justice that he's back on board!
MRR: And Sid's sprinkled all over a fucking runway?! ! !
Darryl: Right! You know, we worked with Glen on the album with The Dirty Laundry with Ian Hunter, which was the 1994 album. The current one that just been released was actually recorded in 1993 - so chronologically speaking it's all up and down, with albums getting released a couple of years later - but that's the essence of the business we're in!
MRR: So you're saying the current release was actually recorded in 1993?
Darryl: yeah - 1993 - and there's even one or two stray tracks from 1991

on it!
John: I mean, it's like we haven't stopped really - it's the nature of the game!
MRR: But it's taken 3 years to bring it out?!
John: Yeah! But we've been involved in about 6 albums altogether if you count everything. And right at this moment we've just been working on a Cry Babies album in Holland which we've literally just finished and are waiting for a release - now...
MRR: Got a title for that one yet then?
John: Well, no - not yet! We'll just work on this first - plus Darryl can work on his own things - and then we'll get down to releasing and promoting our new Cry Babies record!
MRR: So do you get the chance to get out and see anyone elses gigs?
Darryl: Well - I did see Steve Earl at Shepherds Bush the other week!
John: No - I don't get the chance much sadly! Too busy doing my own stuff! And of course - now the European football's on - I'm missing all that too!
MRR: Well - we could be doing this chat inside the pub so we can watch the footie on the T.V. at the same time (hint hint!)
John: Brilliant idea....
(We all adjourn..)
John: Yeah - he got in all right, even though it was totally sold out! He met some Swiss people, and as it's a German speaking country, he's really BIG in Switzerland, so he got a ticket from a guy who recognised him for only £40! ! (tickets were being sold for up to £1,000 that game !) He was mobbed here in London the other night up Chiswick High Street - by some Germans coming out of a wine bar! They all went like, "No - it can't be, can it?!" and shouted out "Campino!" So he turned round to say hello, 'cos he hates being recognised and all that fame game, but always says hello - but then there was 6 fans screaming their fucking heads off and chasing him up the road! It was ridiculously hysterical!
MRR: It's strange for it to happen right out here in the outskirts of London right - because it's not like he's well known outside of Germany really!?
John: Right! But this lot must've been German tourists on holiday or something! I mean, they were most definitely Germans - goosestepping down Chiswick High Road! Anyhow - Campion's gone off for a holiday in that Mafia country now - what's it called? Sicily - that's it!
MRR: So let's talk about this new record you're in the middle of recording - The Boys new record. Who's in on this one?
John: All the original line up of The Boys apart from Jack, who's not around or capable really! Plus Campino of course - who's sung on all tracks apart from 2, which is obviously good for the German market release! We've actually had the phone ringing all day in the studio 'cos of having Campino - we even had fucking Virgin on the phone, 'cos they've only just lost Die Toten Hosen! They were offering real stupid money before even hearing it - arseholes!
MRR: So when are you thinking of releasing it then?
John: Very soon - about October I guess? It's all been done real quick, in France etc. There's loads of stuff me and Darryl have recorded over the ages lying around on demos and all sorts from various studios all over the place that we could put together for future releases. It's very frustrating when you can write and write and write but there's no release possible. That's a real fucking piss off!
MRR: Right! I mean how come this "And Friends" album took so long to bring out then?
John: Well - it didn't take so long to write! The publisher just fucking sat on it - that's the bastard at Maxwood Music/ Trojan!
Darryl: He's one of those guys who just likes to sit on things and wait until something terrible happens.
John: Yeah - like I die or Darryl does!
Darryl: Or somebody gets massively famous so he can try and make more money from it - that's his game! Like "Madonna's Early Years" or something, you know! Very sleazy!
John: We're actually owed a fair bit of money from a previous publisher - but it's trying to get it! His money's all tied up supposedly, 'cos he's being sued by fucking Meatloaf, so I don't think we'll be seeing any of our pathetic money for ages - typical!
MRR: Similar thing happened to Charlie and the UK Subs years ago..
(We all waffled on a bit here...)
Darryl: I used to play for the UK Subs too you know! I toured the States in 1989 with them - it was the UK Subs, Ultraman and Lost Generation. I was the UK Subs' guitarist on that tour! I still keep in touch with everyone - I saw Charlie only last week, 'cos I was doing a little stand in with The Vibrators and he was walking in the dressing room afterwards, mumbling "I remember seeing The Vibrators years ago... blah blah blah" and asking if I'd be up for playing some promotion thing for the Subs! You know, like he was trying to woo me back into his clutches again, bless him!
MRR: So - a final parting shot before we get sunk into beer and football heaven too much to talk?! !
Darryl: Just "hello" to all MRR readers...
John: ...and hopefully they'll be able to get their hands on the album if the distribution isn't fucked up for the States!

And on that final note, true Nirvana was discovered via two great British pastimes.

The Boys

the PROSTITUTES

The Prostitutes are a no-nonsense, let's have a beer punk band out of Harrisburg Pennslyvania. They write one minute and thirty second songs and they don't relate to all the latest trends in punkdom that surround them. The Prostitutes aren't afaird to write a catchy melody but in no way is this wimpy pop punk it's loud 'n' fast and catchy. So if you love the Humpers, Stitches and never bands along those lines or just that good old '77 punk and early '80s snot-nosed stuff, you'll like the Prostitues.

MRR: Give me the age of everyone so we have an idea of where you're coming from as far as your music, etc.
Kevin: I'm 22, vocals.
Justin: 23, guitar.
Dave: 22, bass.
Brian: 22 years, 8 months and 9 days, guitar.
Jeff: Drums.
MRR: What's Harrisburg like, and is there a scene there?
Justin: It's white trash, redneck infested shithole that happens to be the capitol.
Brian: The only people here are state workers. They have to get out of town before sun sets, hightail it back to the suburbs. At night the whole city is pretty much deserted except for a few yuppie bars where they drink wine spitzers and Zima.
Dave: Then you got the Vault, this neo-disco bar filled with wannabe college rapists and other forms of altenative lowlifes. Everytime I wind up there I leave pissed off, especially after hours of shitty rave music at mind numbing volume.
Kevin: Strip malls and fast food restaurants. The scene is nonexistent unless you're really into cockrock and pseudo rock star wannabes.
Justin: In the late '80s, there was Studio 1, this club put on shows every few months or so and the Core, which ran about a year and a half. They had shows every Friday, Saturday and Sunday but near the end you would only have like 6 or 7 people come out, so there wasn't any money to pay the rent. I've seen old flyers for shows in the early '80s though for bands like A.O.D, White Cross, JFA and so on.

MRR: Kevin, you had mentioned to me how you guys don't really fit into the local scenes like Philly etc. You said Philly is pretty much emo kids and other places have a lot of crusties. You don't fit in to either of these groups.
Dave: Actually Philly's filled with crusties. Last time I was there, D.C. was still the undisputed capitol of emo.
Kevin: We don't really fit in anywhere around here. It seems like the days of the fuck you, 1,2,3,4 rock n' roll bands died 20 years ago.
Jeff: You can't fit in Philly unless you don't like to shower. And emo, emo music is just lame anyway you look at it.
Brian: I can't keep up with all the trends. I finally bought a backpack and one of those zip-up sweatshirts, real goofy big glasses and apparently that's passed. I want my money back. Manic Panic is expensive and you have to buy it every week. Everybody looks like they're at a GBH show... I'm sorry, a Rancid show.
Jeff: It's really stange for me anyway, being the only black guy in the band, pretty much the only one that goes to shows around

here anymore and still having other black friends. Most of them have a real hard time understanding and you wind up gettind fucked with for it a lot. That's O.K though, you only need a few good friends.

MRR: I know you said you have gotten some shit for the name The Prostitutes. Why? From the Iyrics I've heard and from talking to you guys, it's not some sort of sexist thing, it just seems to be a cool punk rock name.

Jeff: It's a little strange feeling telling someone the name of your band and they just look at you funny, but it's cool with me, who cares?

Kevin: We were wasted when we came up with the name and we figured it was a hell of a lot cooler than Fugazi.

Justin: It's just a name you hear and don't forget. It's not meant to be sexist at all, just obnoxious, obscene and funny.

Dave: I think it's cool that it bothers people, especially those people, and you know who you are,
that wear there beliefs like some kind of uniform. They're gonna get pissed off no matter what you do, so fuck em'.

MRR: What do you write about as far as Iyrics? Is it just whatever happens to be on your mind that day? Is there any politics?

Justin: The songs are just about boredom, drinking and shit that we don't like. Typical punk rock stuff.

Kevin: Whatever comes to mind, they're only political in the personal sense, that you should do whatever the fuck you wanna do and if people don't like it they can fuck off.

Jeff: You know, we try to keep it to things that anyone can relate to. Politics is a real hard subject to sing about and I don't think we care enough, or maybe we're just not smart enough to get in to it. We'd rather just keep it fun.

MRR: How do you write the music and Iyrics? Is it Kevin doing the Iyrics or do you all write them and how about the music? It's interesting how some bands one guys does everything or in others every person of the band wrote a different part to each song etc.

Kevin: Everyone has equal say in the song-writing process. There's not one particular person that writes everything. What's the point of having a band if one person does everything, it kills creativity.

MRR: OK, now to a very important question-favorite beer and drug? I know you guys like to party and hell if Harrisburg is like the picture I get from the song "Modern White Trash", you must have to do a lot of both.

Kevin: Beer, drugs, whatever's around, I don't make enough to support my coke habit yet, but prescriptions can be fun.

Jeff: Beer's better when it's dark but when you're thin on cash, Shaeffer all the way.

Justin: Guinness stout is probably the best when I can afford it, just about never.

Brian: I like all beers, though Shaeffer is probably the most dependable. Drugs are too expensive

Dave: This is kinda off the subject but I have a problem with the word "party". For me, especially in Harrisburg, that usually just refers to splitting a bottle of Beam (or more) with like Justin and my girlfriend or whoever else is around. I'm not sure if that's partying or not. Getting fucked up is just a way to kill the boredom. Then again, I guess I drink just as much when I actually have something to do. Go figure.

MRR: What do you guys do other than the band? I know Pittsburgh etc. is a blue collar town. Is Harrisburg the same way or is there a variety of work?

Brian: My life is exactly like the film, "The Basketball Diaries", except for all the excitement, drugs, violence, stealing, oh yeah and the basketball.

Dave: There's a lot of work, McDonald's, Burger King, Taco Bell and Ponderosa. Welcome to the rust belt.

Justin: I sell myself to UPS all week and ride skateborard on the weekend. As far as Harrisburg being a blue collar town, that was years ago. Now all that shit's closed down and the state is probably the biggest employer.

Jeff: I skate and work fo this video store, it sucks!

Kevin: I have a shitty low paying job in the world's worst office building. I wish the Unabombe would come to town and blow the building and the assholes that worl there up.

MRR: Speaking of work, know one o you guys i into a lot o oi; do you like any o the newe bands ou there righ now espicial ly in the US

the PROSTITUTES

Most seem to have their attitudes in check. The East Coast with its blue collar jobs etc seems to have a lot of these bands and on the West Coast a lot of the Latino community seem to be into it quite a bit.

Jeff: Oi's cool, when you're in the mood for it. I just don't like that 'get drunk and fight 'jock shit.

Dave: Justin would be the guy to talk to.

Justin: I like a lot of the original oi bands like Sham 69, the Business, Cockney Rejects and the almighty Cocksparrer. Some new bands like the Wretched Ones, Oxymoron. But a lot of the new bands do have that stereotypical tough guy "I'll kick your ass" feel to them. To me, it's the same thing as all the other rednecks in the area.

Kevin: It's true a lot of these bands just seem like rehash of all the old hard-line right wing guys with a new hairdo.

Brian: I don't know I think the best thing about oi is that it's not pretentious. No bullshit. People, mostly college freshman types whose seven months of punk exposure makes them experts, would have you believe that it's just for beligerent skinhead types, but that's not true at all. It's fun and honest, I couldn't see myself playing in an oi band or anything, but I still think it's great stuff.

MRR: Most of your songs are really short, it's like that early Ramones or even shorter actually, but they are very catchy and have some great parts in those quick times. A lot of bands that write short songs don't seem to be able to write a catchy tune. Is this done on purpose or does it just happen that way?

Justin: We never planned that. It just kind of happend. The Angry Samoans are our heroes!

Jeff: I guess it's because we have short attention spans. Being catchy's cool though, it's cool to think that someone could sing along.

Dave: I think being catchy as possible is always pretty much the goal. Of course it's intentional; what's the fucking point if it's not catchy and you can't sing along.

Kevin: Three chords a couple of hooks, good lyrics, that's all a song needs. Who has time for the bullshit solos and ego stroking. Loud and fast is everything, fuck indulgent. self-righteous stuck up bands. They should save it for their college coffee house buddies and put a gun to their heads while they're at it.

Brian: How many times do you need to hear the verse and the chorus before you've gotten the fuckin' point.

MRR: What are some bands you guys are into, I hear that '70s punk sound as well as some say early '80s SoCal in your sound. I know you guys listen to a lot of older stuff, what about newer bands? You do have melody etc. in your songs, is there a early power pop intluence or anything like that?

Kenin: I'm into the old Dangerhouse bands, anything '77, Stiv Bators and the Stooges.

Jeff: The Humpers, DI, the Ramones, Stiff Litte Fingers and a lot of '70s music.

Justin: As far as new bands go, yeah, like the Humpers, U.S. Bombs, the Stitches and Spent Idols. As far as power pop, I love stuff like the Dogmatics and Real Kids, but also if you listen to the Ramones, SLF, Buzzcocks or even old Southern California hardcore it was all real melodic and catchy.

Kevin: Yeah, there's definitely an early power pop influence in the way I sing the vocals. Anything catchy is always cool.

Brain: I have touble getting support for this, but I think Husker Du is one of the best, most underrated bands ever. "Metal Circus" was the first punk album I ever got. If you really listen you see how ahead of their time they were. No one can scream like Bob Mould. No one, New Day Rising is the most amazing album I've ever heard. You think I could get paid for plugging them. Not much I really feel needs to be added except for maybe a lot of the old New York shit like Richard Hell and the New York Dolls. I think mentioning the MC5 is pretty much mandatory listening. This is one of those questions that can run out of hand.

MRR: How do you guys feel about the debate, going on with punk rock going mainstream etc. Do you feel it's a terrible thing or do you feel it can help just the same as it can hurt. The whole what band sold out thing we could talk about forever but tell me what you think about it affecting the scene as a whole?

Kevin: Fuck the mainstream, they'll never get it, never have. That's why they have fast cars and nice houses but we're always broke. They call us degenerates, whatever, just like who? Chuck Berry or Jerry Lee Lewis. There seems to be a pretty good rock n' roll underground thing going on right now with bands like the Humpers, U.S. Bombs etc. and I think that it should stay underground. Why go mainstream? So rich kids can buy your album? They can't relate to it.

Brian: The effects, at least on the surface, are obvious. What's more distubing is that now a lot of kids are starting bands thinking they're gonna "make it big". Their motivation is suspect. You can see it in their eyes, dollar signs and Mtv logos.

Jeff: Those kind of bands usually sound like they're holding back. Doing it for yourself is what it's all about. Besides, most people who are into those "Big Business" bands are lame anyway, so why worry about it.

Justin: I don't know, I have mixed feelings about the whole thing but it would be kind of cool to turn on the radio and hear shit like "Fast, Fucked and Furious" or "That Woman's Got Me Drinking".

Dave: Yeah, it's not really just the fact that the bands are on a major labels, most of the old 70's bands, the New York Dolls and the Sex Pistols were on what would be called major labels. What gets me is when a band deliberately goes with every trend to make sure they can get onto major labels and their music gets lame. Look at Bad Religion, I love their first bunch of albums but their new shit I just can't get into. That's the problem.

MRR: OK, that's about it. Do you guys have anything you'd like to add and tell all the kids?

Dave: Don't talk to strangers!

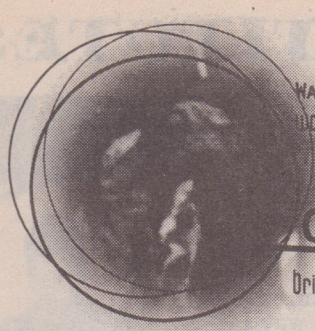
Jeff: Just say no!

Justin: Buy, "Always Was, Is, And Shall Be" by G.G. Allin, fuckin rock'n'roll.

Kevin: Yeah, drop out of school, drink as much as possible, do all the drugs you can and keep yourself intact. Tell everyone else to fuck off!!!

Brian: Go out and get a Humpers album. Listen to it. If you don't understand or if it doesn't blow your mind, then your hooked on the wrong trend. Try rollerblading.

You can write the Prostitutes at PO Box 90122, Harrisburg, PA 17109. You can get the "Get Me Sick" 7" from Pelado Records at 521 W. Wilson #B202, Costa Mesa, CA 92672 for $3.50 US, 44.50 Can/Mex, $5.50 all others.

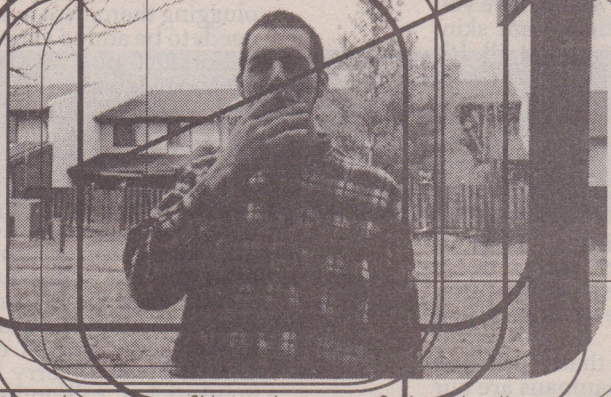


WASHINGTON D.C. isn't known for it's **GRINDCORE**. We gave you the bad brains, dischord, straightedge (for better or for worse), and of course, the **INFAMOUS STENCH** of the **9:30** club, but we haven't been too prolific in the POLITICAL GRINDCORE DEPT. Enemy Soil came **OUTTA NOWHERE** in 90, and have been generating their BRUTALIZING formula ever since. So much for emo. Here's **A CONVERSATION** I had with Rich (guitar, vocals) and Mason (bass, vocals) in May. According to Rich, Brian was too busy smoking up to join us, while Mad dog doshy was off on a **"HATE WALK"**. Read on, young jedi...

MAR: First of all, what the fuck are you guys doing on Relapse Records? If you were gonna sell out, you could've aimed a little higher, boys.

R: ok, we're not signed to Relapse, we've never been signed to Relapse; they've been good friends for years now, and they asked if they could put out a 7", we said yes, that was it. They're good friends; they've helped us out a lot.

M: I was in Dallas playing bass for initial state when the whole Relapse thing came up, so I didn't know anything about it til I came home. I thought it was bullshit, basically, and thought Rich was out of his fucking mind. I mean, here I was for three years writing these anti-corporate lyrics, and I felt like Rich had sold us down the river. And not only that, but to Relapse, home of these goat-fetishist, pseudo-satanic, "ooh, I'm evil, loo- at me, i'm evil!" complete idiots who'd evidently taken an exit somewhere along the evolutionary freeway, writing this vapid "I am the spawn of satan's ass" crap and feeding it to maladjusted pre-pubescent white boys. But we talked it through, and he assured me nothing was in ink, my eternal soul was on temporary reprieve from satan's vile clutches, and I was cool with it. The Relapse guys are



enem

real-ly nice, actually, I just think the label has some definite problems. (Talk wanders to the recent signings of Neurosis and Man is the bastard to Relapse...)

MAR: Why is it you guys can't keep a stable line-up?

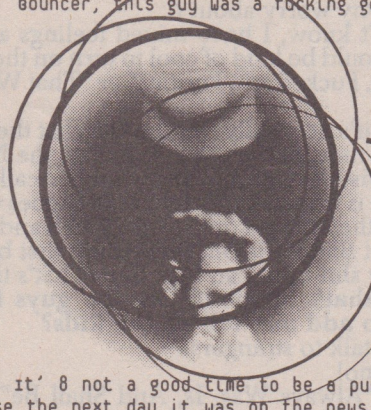
R: The band situation is just like a relationship, sometimes it works, sometimes doesn't. We've gone through so many people, it's ridiculous, but the idea is to try and work out problems before they get out of hand. It's hard, though.

M: I've been in and out of Enemy Soil five or six times in the past six years. Rich and I tend to have these huge ego conflicts, in terms of what the direction and purpose of the band should be. Doshu (vocals) and Brian (drums), we get along great, but there are definitely some times where we've had tension. The tour, for one.

R: That was a fucking nightmare at times. Not the actual tour, but Mason would like have to call a band meeting every fucking night so we could basically scream at each other for about half an hour, and then everything would be fine for the next day. If it weren't for that, we would've all killed each other.

MAR: Speaking of the Canadian tour, what about the riot in Montreal?

M: ok, we had a show at cafe so in downtown Montreal. Not a punk club. There were a few hundred crust punks on the street, waiting to get in, and the club owners were freaked out. The pigs were stationed across the street at the Dunkin' Donuts, no shit, just waiting for trouble to start. The opening bands got through their sets alright, and then we came on. And everything went to hell! M: so we're playing, and evidently some kid is trying to get in past the bouncer, this guy was a fucking genetic trainwreck, a total fucking asshole, and started getting rough with the kid. Someone got thrown through a glass door and then all hell broke loose. We finished up our set, I grabbed my bass and headed for the door, and walked out into the middle of a full-scale punks vs. cops riot.

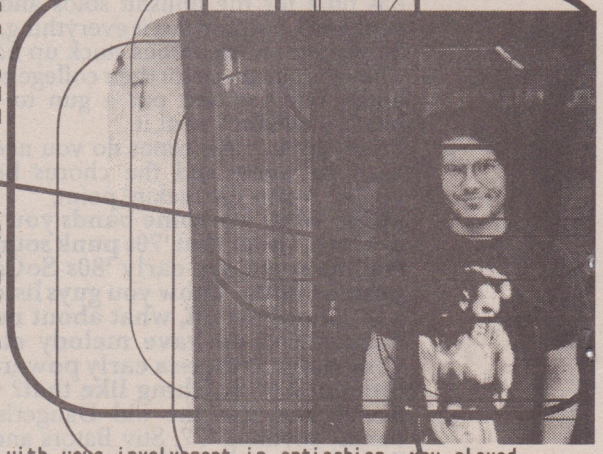


R: They were beating up cops, bouncers, trashing the police cars, it was incredible. M: cops were showing up in full-riot gear, total chaos everywhere, the club was completely trashed. I can't even explain the way I felt seeing all of that. The pigs arrested nine punk kids, on serious charges. It' 8 not a good time to be a punk in Montreal right now. R: It was funny, too, cause the next day it was on the news, in all of the papers, on CNN, the whole bit, and not one of the stories was anywhere near accurate.

MAR: That's fucking crazy! You started a riot, you fuckers!

M: No, we didn't start it, not at all. We're not exactly the profane existence pin-up boys the situation made us look like. I was like just standing in the middle of this shit, with this total Twilight Zone vibe, wondering if we were going to all end up in some stinking Candian jail as political prisoners for the next twenty years! I hear Amnesty International sends cookies and brownies now, though... R: couldn't be *too* bad!

MAR: ok, we talked about Relapse, and the riot...Lemme see. ok, Mason, what's the story with your involvement in Antischism. You played bass with them for a while.



M: No, it was initial state, they changed the name. (Long pause) **MAR: ok, good, could you maybe elaborate?** R: You can't handle the truth!

M: ok, I left Enemy Soil in 93 after we lost a drummer, moved down to Texas, played bass with

initial state for a while, and the situation wasn't the best. I'd been listening to antischism since I was sixteen, so I was this naive suburban brat thinking "here we go, time to go blow up a few texacos, yee-hah!", and when I realized that a band's politics and the band's individual lifestyles aren't always on the same course, I kind of freaked out and turned into a total alcoholic moron and did my best to ruin my life as quickly and efficiently as possible. we started kind of hating each other, really badly. It was about nine months of that, and I eventually got on a plane back to D.C. I wanna say this, too, I mean, I don't want to talk shit at all, especially not in this magazine; it may have been a really fucked up experience, but it taught me a lot and I got to contribute to one of my favorite bands of all-time, so I can't complain. they were really interesting, great people and I'm sorry I couldn't have made more of it. I fucked up. A: ok, your ass is covered in print.

MAA: so what's the current status of the D.C. scene? you guys don't have anything related to the typical "D.C. sound".

M: (laughs at me)

A: It's, uh, well, I don't really know. we haven't really gotten too involved.

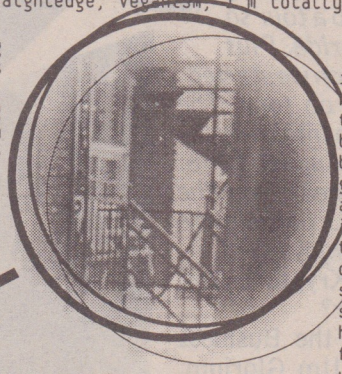
M: The D.C. "sound" you hear is Ian McKayes' cock being sucked off by nine hundred mouths at once. we've got the edge! From what I see, and this is mostly at hardcore shows, are very fashionable individuals paying to see bands with vegatable fixations trying to validate playing bad metal by abstaining from cheese. Take our old singer, for example.... A: oh god. No. Don't bring that up.

MAA: your old singer was vegan straightedge? M: Yeah, he was totally into that. which I have tons of respect for. but he was hardline, too. Hardline basically means to me that you don't have enough self-respect to come to terms with your own beliefs without deciding that everyone who doesn't share those beliefs are idiots. I mean, this guy was basically of the opinion that of you partake of dairy products, they should lock you in a room and filter zyklon-B through the vents. He was basically stalin with a tofu fetish. I mean, as a joke, it's fine, but I considered this human being that I'd known for ten years to be intelligent, and I was proven wrong.

A: straightedge, veganism, I'm totally supportive of that, but

ny soil

In some instances it gets out of hand and turns into something stupid. He was an example of that. **MAA: does anarchist politics play a role in enemy soil anymore?** A: No, that was all Mason, when we first began he wrote those lyrics. they stopped coming after came back from Dallas and re joined. All of us write, from different perspectives. we're primarily political but it's more from a personal perspective than dogma. Joshu tends to write more introspective stuff, whereas I'm more about political and social things. M: we're certainly not anarchist in the sense that we don't sit around! clean our guns! listen to tenth generation Discharge clones and wait for the revolution to come. Joshu's an ex-Marine, and here he is singing about these anti-military lyrics I wrote: that in itself is really meaningful to me. No one in this band would be able to agree on a single political ideology! but we manage to show each other enough respect and tolerance that we can incorporate our views, to a degree, into the lyrics and keep it honest. And that to me is more important than jumping on a bandwagon. I mean, I basically grew up on Profane existence when I discovered punk, and I look now at all of the utter bullshit rhetoric I swallowed whole as truth, and I realize that



I was an ignorant kid. Manipulating information to your own end is no better than the kind of bullshit propaganda our government lays on us, and I just remember reading an article around the times of the LA Riots describing the riots as some kind of organized seditionary tactic, and how much it just blew my fucking mind. That's a wonderful thought, and it's so far removed from reality that the fact that someone actually tried to pass that off as truth, particularly someone in the punk scene, pisses me off. I mean, I'm not trying to talk shit, I'm not quoting anything verbatim, and I think basically what you have in magazines like Profane existance are truly good, strong folks who have the progative to actually do something, but whether you're a band or a zine or whatever, to try and sell your politics on dogma and cute little slogans is weak. And it's exploiting the trust of those who support you. It goes back earlier to what I was saying about bands who write these lyrics, and live a completely different way, what kind of fucking message does that send? what kind of threat is that, y'know? It's like you're adopting this certain set of ideals for the sake of selling records to a built in audience who'll take anything that's "anarchist". Politics aside, that's not a hell of a lot different than what the corporations do. And even though we're sure as fuck not above reproach, we don't want to end up self-parodies. I don't want anyone who meets us to walk away feeling betrayed because we didn't live up to expectations.

Mason asked me to mention that anyone who ordered an Acc 7", it'll be in the mail as of september first, and he apologizes for the delay.) contact enemy soil at 11015 Garton Hill court • Reston, Virginia 22091.

MAA: while I agree with a lot of that, I think to dismiss anarchism in punk as a bunch of stupid, misguided thugs is kind of an ignorant generalization.

M: No, that's bullshit, and that's *not* what I said. I have tons of respect and envy for bands, individuals, or whatever, that first of all have the strength to promote anarchist ideals, and second, have the integrity to at least attempt to maintain those ideals in the context of everyday life. what that means specifically, I guess that's up to individual choice, but I think it should measure up to what you're yelling about on stage. Anarchism is an ideal, as far as I'm concerned, and one I'd give anything to see realized, even on a small scale. but I'm not going to get on stage, or start writing lyrics about direct action unless I'm willing to get off my ass and I'm ready to take the consequences. I mean, to see some drunk slob get on stage trying to inspire a crowd to start sabotaging police cars or whatever, makes me want to get on that stage and beat the living fuck out of the person. because in that crowd, you've got people with sincere ideals and intentions, who truly want some change, and unfortunately, in some towns, the only inspiration you can get is when a fucking crust band comes through. It's trivializing something that to me, and many, many other people, is very important. crust is a pathetic, weak, sad excuse unmotivated assholes use to fuck shit up and drop accountability on society's lap. That's fucking sad, and to hear enemy soil called a "crust" band fucking pisses me off.

MAA: ok, we're on the same level. I don't necessarily agree with you on points, but I see where you're coming from now. ok, well, to wrap this up, what's next for you guys?

A: we've got a 7" coming out on Slapaham, an EP on Noise Vacuum, a split LP with Thug on Bovine, a split 7" with Desperate Corruption on Bovine, a 7" of covers and a live LP from the canadian tour on some canadian label, and a live split with Agathocles. M: we get more done before six a.m. than most punks do all day. A: Thanks for the interview. It's kind of a weird honor to be in Maximum.

M: Yeah, I can't read a fucking thing... I can't wait to see if they use that font where you.

MAA: with this interview, that might not be a bad idea...

M: I hope I haven't talked out of my ass too much here. I'm honestly not trying to piss on anyone's parade here, I just care too much about punk in general to keep my big mouth shut. Please write me if you want to, don't send your nasty letters to MAA, they get enough of those without the anti-Mason brigade. Thanks very much for letting me vent.

THE LAST SONS OF KRYPTON

Bob is back, our new record is out, and we rock. The Last Sons of Krypton are a sloppy garage punk band from DePere, WI. Our garage just burned down with all of my stuff in it. That is where I lived, practically. So the first 7" got a good review. It should have, it ruled. It was almost all just me and RJ, but Ann did some bass, and Rusty played drums on one song. The original line-up of our band was: RJ - vocals, Brad X. - Guitar, Ann - Bass, Bret - Guitar, and Rusty - Drums. Our current line-up features Trent on drums and Brent on rhythm guitar, but our touring line-up will feature Royal on bass, and an as of yet undetermined drummer. Current rhythm section is not capable of touring, thus the touring line-up. We need to do a tour so RJ won't move to Florida. Plus I think the whole reason we started this band was to go on tour. The Last Sons Of Krypton interview, by Doctor Doom. Late August 1996. Conducted during a break from the first practice with RJ back in the band. Sit back and enjoy...

MRR: Last Sons of Krypton. Who did you guys open for?

BX: We opened for the Business with Rusty on drums. Um, Glorium, Acme...

Ann: We opened for the Figgs, Boris The Sprinkler...

RJ: We played with the Tantrums in a cabin in the woods. The Drop-outs opened for us at that show.

T: We played in Algoma.

BX: The Queers in September.

MRR: What are some of your favorite records that you own?

Ann: Angry Samoans, first four Ramones albums, Generation X, Sex Pistols...

RJ: I like the "Valley Girls" soundtrack.

BX: I like "Walk Among Us", NY Dolls, The Ventures, Wire... (not anymore - my garage burned down. I just restarted my collection by getting the first Adolescents record.)

T: Agent Orange "Living in Darkness"

B: I like my Last Sons Of Krypton record that I got for free when I joined the band.

T: What is the new Parasites record called?

RJ: It's called "I Eat Fuck."

MRR: What songs do you guys cover?

Ann: We do a song off of the Replacements' "Sorry Ma, Forgot to Take out the Trash."

T: I kind of liked "Mongoloid".

BX: Fabulous Devo cover?

B: "Teenage Kicks".

BX: "Forming" (The Germs), Angry Samoans, Saints...

MRR: Why don't you tell us all about the Bulge record?

RJ: It sucks.

Brad: Well, I sent a tape of some bad recordings we did as a joke the first week that we were a band. There were some songs about rape, or whatever. So he got all excited about the first song we ever did, and two horrible ones. So we figured we would take advantage of the situation.

MRR: How did you do that?

BX: We told him we wanted to go to the studio. When we got there we all had hangovers. We didn't have lyrics to one of the songs, and we went ahead and recorded every song we felt like doing, complete with vocals and guitar overdubs. We spent two hours trying to fix a broken snare drum. We went out to eat. You know, we had fun with it. We weren't paying the bill.

MRR: What was the outcome?

BX: The record is mediocre, the songs are fast and stupid; don't waste your money on this piece of shit. Let this be a warning to all labels: if you let us do the songs we want, the way we want, they will be good. Otherwise they will suck and you will be forced to attempt to sell a piece of shit. Oh yeah, Nørb, I never expected you to get us "shose." I just wanted to see if you would actually be stupid enough to be suckered into that too.

MRR: What is in the future for The Last Sons Of Krypton?

RJ: I'm gonna make aerobics videos.

Ann: Our lead singer Bob is back in the band.

BX: We are trying to find someone to put out a full length of us, and I am trying to set up a tour for late spring/early summer.

Brent: Umm.....

The Last Sons of Krypton have a lot of stuff that they need to send you. Buy it. Compilation CD featuring Last Sons Of Krypton's original line-up - $6.50. There is a Bulge Records 7"- $4. There is our first 7", which is probably out of print by this time, and I would like to find someone to re-press it. If you really want a tape, I can send you a copy of our latest demo for $4. I am trying to set up a tour, so get in touch. We would like to go out from April until May or even June if we can get enough shows. I am putting out a compilation on my label. If you want to be on it, get in touch before 1-31-97. The Last Sons of Krypton, 709 Main Ave., DePere, WI 54115-1332. (414) 983-0953.

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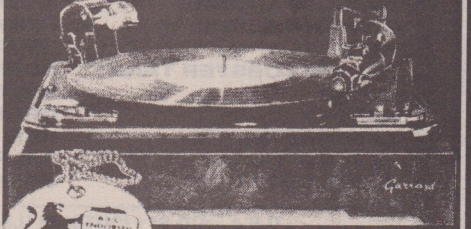

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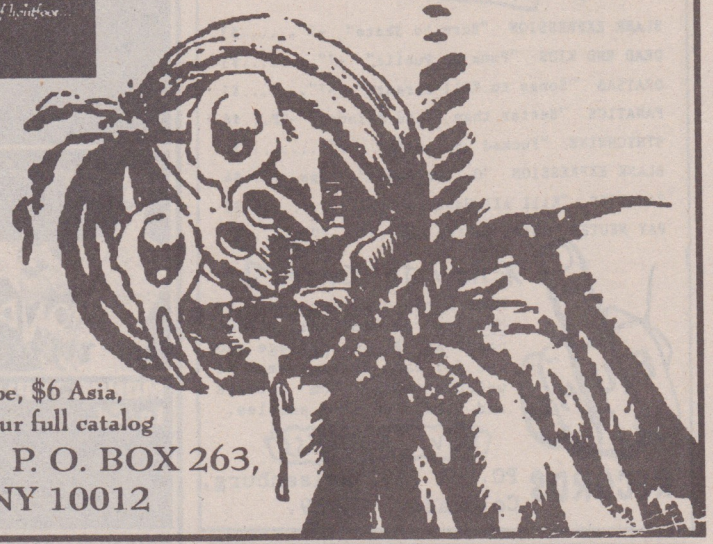

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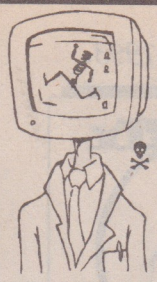

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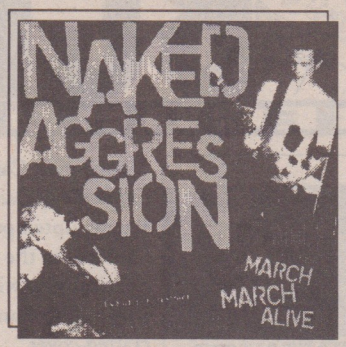

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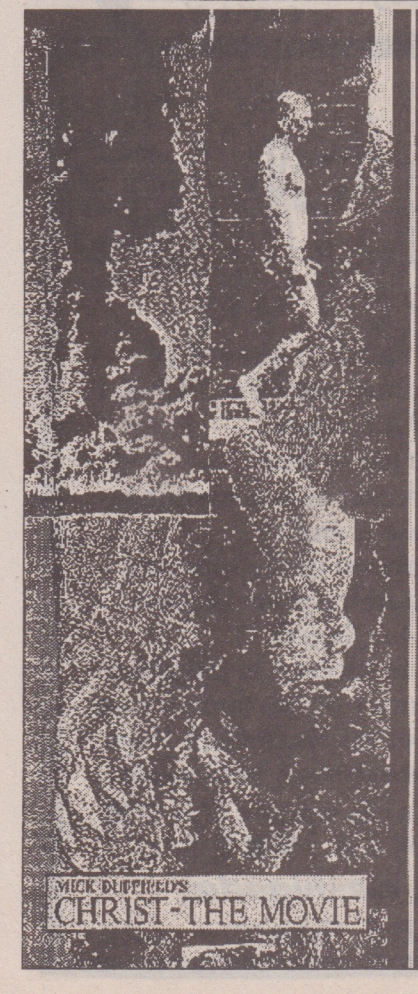

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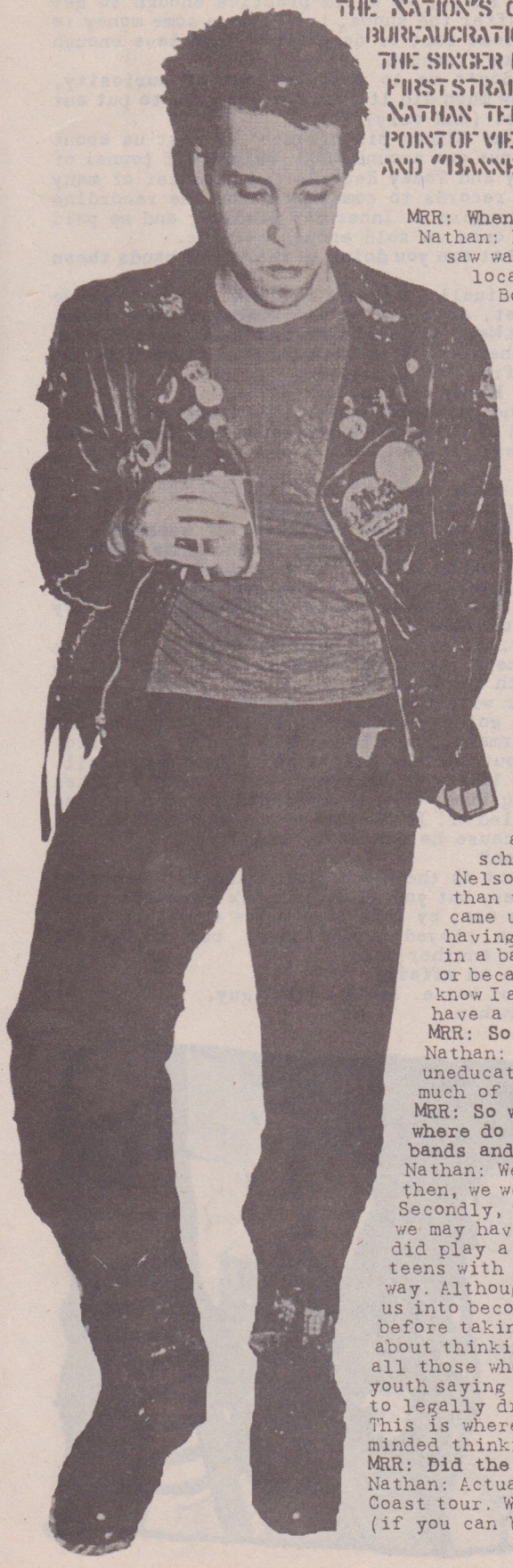
FOR THOSE OF YOU THAT ARE IMMENSELY INTO THE DC PUNK AND HARDCORE, THIS INTERVIEW BY NERVOUS TOMMY AND IGOR OF NERVOUS BREKDOWN FANZINE IS A HISTORICAL MOMENT. IT IS TIME TO SET THE RECORD STRAIGHT. THIS INTERVIEW MARKS WHAT REALLY HAPPENED DURING THE FORMATION OF DISCHORD RECORDS, AND WHY DC'S SCENE HAS BEEN ONE OF THE MOST IMPORTANT IN THE HISTORY OF PUNK ROCK. FOR THOSE OF YOU WHO CARE TO LEARN MORE ABOUT WHAT GOES ON IN THE NATION'S CAPITAL (OTHER THAN YOUR TYPICAL BUREAUCRATIC BULLSHIT), NATHAN STREJCEK WAS THE SINGER FOR THE TEEN IDLES... KNOWN AS THE FIRST STRAIGHT EDGE BAND TO HIT THE PUNK SCENE. NATHAN TELLS ALL IN THIS INTERVIEW FROM HIS POINT OF VIEW. PHOTOS TAKEN FROM TEEN IDLES EP AND "BANNED IN DC" BOOK. HERE IT GOES.....



MRR: When and How did you first get into the DC area punk scene?

Nathan: I guess I first got into the scene around '78. The first punk band I ever saw was...this is really a good test of my memory... I can remember the first local band I saw were The Bad Brains. After them I saw bands like the Slickee Boys and The Urban Verbs, stuff like that. Um, I saw some New York and some other non-local bands when I was first getting into the scene. I remember this one show with the Cramps... that was the best stage presence (Lux Interior) I have ever seen! Some New York bands I saw were like The Dotts, The Razz, and Shrapnel.

MRR: What made you get into the scene in the first place?

Nathan: I guess, just out of boredom. There was no other real music in D.C., or none that I knew of. I was into stuff like Alice Cooper and Queen. I also listened to guys like David Bowie and Iggy Pop, but all these guys were like far too removed from like, you know, someone you'd see or come into contact with. So I started going to see bands like the Ramones. You could see these guys out in the audience and talk to them and stuff. They weren't too famous for "us" kids to hang with them.

MRR: Yeah. It's like my little brother who listens to 'alternative', he can't believe we can just get interviews, like this one, by going to a show or simply calling someone up. He can't look up the Smashing Pumpkins in the phone book, and if he wants to see them play he has to order tickets in advance for $40. Tom and I get pissed when shows are more than $5.

Nathan: It's kinda ridiculous. That's the thing about punk... it's something you can identify with.

MRR: Can you tell us a bit about being in your first band, The Teen Idles?

Nathan: Ah, the Teen Idles... Well the three of them (Ian Mackaye, Geordie Grindle, and Jeff Nelson) were all in a band together called The Slinkees with another guy Mark Sullivan, who sang for them. I think Mark was later in some other DC-based bands, like Kingface. But anyway he went off to college, so they didn't have a singer, and of course they were always on the lookout for a new one. They'd seen me around the clubs and stuff, uh, and kinda knew who I was 'cause they went to Wilson high school as did I, but I never really associated with them. Actually, Jeff Nelson was in my Latin class in like 8th grade at Deal Middle School, but other than that I didn't really know them or they know me. On one random day they came up to me and asked if I would sing for them. Here I am, this teenager, having no idea what this was all for being asked to be a front man for guys in a band I hardly knew... I guess they asked me because they were out people or because I was the first kid they knew with spiky, pink hair. So as you already know I accepted the offer and became the newest member of... well we really didn't have a name, "The Slinkees" left with Mark Sullivan.

MRR: So to this day do you know if they had any other choices at vocals?

Nathan: Actually they had originally asked Henry Garfield ('Rollins' to you uneducated bastards) to do vocals, but his girlfriend thought it would take too much of *his* time.

MRR: So what made you guys become a straight edge band in the first place? And where do you think your place of influence laid and still lays on straight edge bands and kids after the Teen Idles?

Nathan: Well first off, I'd like to say that we were not even straight edge kids then, we were just kids who were straight (Ian decided to name it "Straight Edge"). Secondly, we were definitely not the only straight kids that were out there, though we may have been the first "Straight Edge" band. The Teen Idles, in my opinion, did play a role on the youth of today and yesterday. The mere fact that we were teens with nothing to do led us to the conclusion that being straight was the only way. Although they were not a "Straight Edge" band, the Bad Brains really influenced us into becoming the band we were. They had originally called themselves Mind Power, before taking their name from the Ramones song. This name led us to think... well, about thinking and contemplation in its entirety. We wanted to use our minds against all those who called punk "trash", when in fact punk is a major revolution of the youth saying "Out with the old! In with the new!" And thirdly, since we weren't allowed to legally drink we said "Fine, we don't want to," just to piss the lawmakers off. This is where we established a new place in modern society for ourselves... clear minded thinking against the most evil of all, the *adults!!!*

MRR: Did the Teen Idles ever tour or play shows outside of the DC area?

Nathan: Actually, Ha Ha (he laughs when he thinks of this), we did do a two city West Coast tour. We played one show in L.A. at the um... Hong Kong Garden with the Mentors (if you can believe that), Vox Pop (with the drummer from the Germs), and I can't

remember the name of the other ba...oh yeah Puke Spittin' Guts, ha ha. Then we moved on to the Mabohay Gardens in San Francisco. But before we played we went to see a show. It was the Circle Jerks with the Dead Kennedys. After the show we went backstage and talked with Jello Biafra, and it was really bizarre. He told us he was really tired, so he laid down while talking with us, he had the flu or something. Then we met the guys from the Circle Jerks at this place called Target Video. Other than that tour, we only played in like Virginia Beach and Norfolk, VA.

MRR: We know this is a shitty question, but we've got to get it out of our way.

Nathan: Go for it.

MRR: Who do you feel influenced you the most to become a punk? And who influenced you while as a punk?

Nathan: Like I said before, the Bad Brains had a lot of influence on the way I thought, and still think. But it was funny because there were all these bands, that would help us get shows and stuff, that you really wouldn't think of as hardcore punx. Like Tru Fax and the Insaniacs, The Slickee Boys, and Tex Rebenoits. These guys all influenced me, but it was more like inspiration than influence. When we first started there wasn't much of a scene. I mean, there were some local punk bands but the scene wasn't exactly exploding with excitement. There was like a party scene which was really led by the Urban Verbs, who I think are great. The Bad Brains couldn't even be a major part of the scene for a while because they always got banned from every place they played... anyway, they were more into the New York shit. So we (The Teen Idles) couldn't be really influenced by a particular band or source in the DC area. But as far as people around the world go I'd have to say Johnny Rotten was a huge influence on me. After he started PiL people criticized him all the time, calling him a "sellout" or "not punk." I mean, PiL are nothing like the Sex Pistols but that's what he wanted to do and he did it, and that's the way people should try to live. The whole point of being a punk is not caring what other people think of you... be your own person. Lux Interior was definitely the biggest influence on me in seeing a band and saying "that's what I want to do." I just want to blow people away like that.

MRR: What bands did you play with while in the Teen Idles (ie, friends that were bands)?

Nathan: We played with Trenchmouth once at DC Space, that was our second show. Our first show was in my mother's basement where we always practiced. The funny thing is, is that my little brother's band is now practicing in her basement, so she's been having bands practicing in her basement for about 20 years (a small chuckle). That was with The Untouchables (Not to be mistaken with the band from L.A.), a band we had good relations with. For one thing, Ian's little brother (Alec Mackaye) was in the band. We were good friends with bands like the Bad Brains, Government Issue, State Of Alert, Tru Fax, and the Slickee Boys. Even after we got shows we got banned anyway.

MRR: What do you feel were the main goals and aspirations of the Teen Idles?

Nathan: Other than getting the point across, that kids were not getting enough rights, and all our views, we made the band like a step-by-step process. First, we would practice enough to get a show. After the shows, try to save some money to release some sort of demo tape. Then save enough to release a record.

MRR: We don't me to pry, but out of curiosity, around how much did it cost for you guys to put out your first (and only) 7"?

Nathan: The "Minor Disturbance" EP cost us about $1000 to put out around 2000. Skip Groff (owner of Yesterday and Today Records and producer of many Dischord records to come) paid for the recording by Don Zientara at Inner Ear Studios, and we paid him back once we sold enough records.

MRR: So what are you doing in the way of bands these days?

Nathan: Actually, I'm in a band now...we don't have a name yet, actually we've dismissed a few names like "the Mere Mortals". You may have heard of some of the other people in the band. The drummer is the drummer from Youth Brigade.

MRR: Oh! Danny Ingram.

Nathan: Yep. The guitarist was in some bands with me... Mr Id, and Land of the Lost (which was a band that played quite a few shows). In fact Land of the Lost had 3 singers come a go...

MRR: You don't sing anymore?!?!?!?!?

Nathan: No, I play the bass now.

We interrupt this interview with a brief message from Tom: So here I am, interviewing the singer of my favorite band of all time and he is telling me how he is now playing the bass. Don't get me wrong I love the bass, I play a little myself, but this is NATHAN STREJCEK!!!!....okay back to the interview.

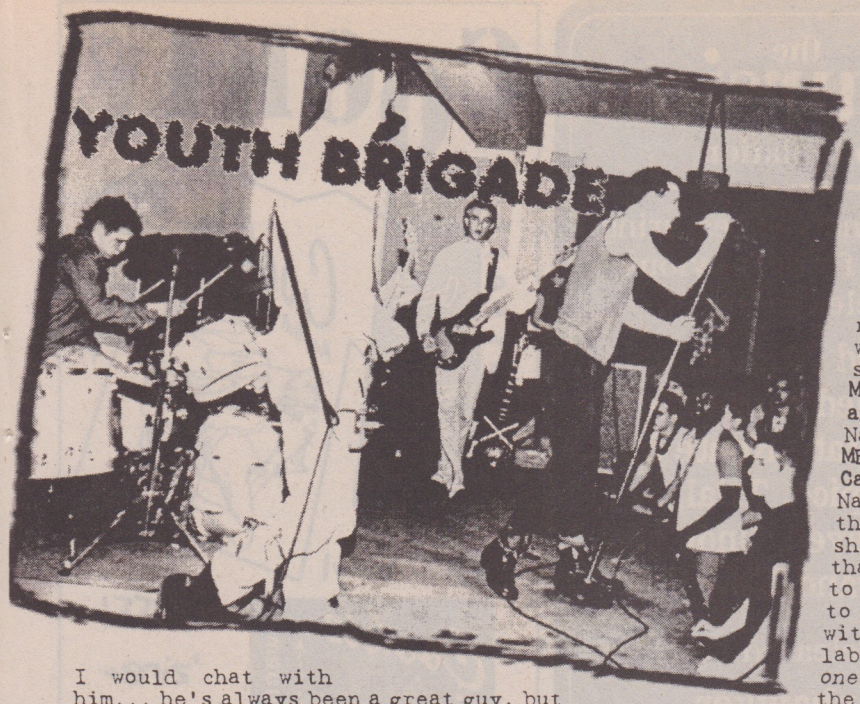
Nathan: Anyway, after Youth Brigade (the band Nathan formed after the break-up of the Teen Idles, and not to be mistaken with the L.A. Youth Brigade) I tried to get a band together with the guitarist from the GI's, John Gay. It was all going great until all of a sudden he had to leave for Germany, and I haven't talked to him since. Later I found out that he didn't go to Germany at all, but instead was living in Philly... man I haven't talked to him in a long time. Then in about '85 or so I started anther band called Mr. Id. We played *one* show and the bass player quit because he wanted to sing....

MRR: Deja-vu, eh?

Nathan: Yep, that is the exact same thing that happened to the Teen Idles, but you'll have to ask Ian about that. I mean, here we are, by this time we're a well known DC band and we've played some shows, but he starts practicing with another band...

MRR: Kinda like an affair?

Nathan: Yeah, but worse. Ian's a great guy, and if I ever saw him



I would chat with him... he's always been a great guy, but he is the reason why the Teen Idles split up. So anyway, he was practicing with this other band called the Extorts. Lyle Preslar was singing, Brian Baker was playing guitar, Wendel Blow played bass, and I think Simon Jacobson was playing drums (to those of you who are into the old '80s harDCore scene, these names should all be very familiar, they went on to form bands such as Minor Threat, SOA, and Iron Cross)....

MRR: So Ian was just practicing in another band and not practicing with the Teen Idles?

Nathan: Yep. A friend of mine told me about it, so I confronted Ian. He said he want to sing and I said "Fine" and I started Youth Brigade. Our original bassist quit so we got Bert from the Untouchables (for those of you who are not familiar with Bert Quieroz, he has played in every other band in DC from Youth Brigade to Double O to the Meatmen).

MRR: What were your feelings towards Ian after this whole incident?

Nathan: Well, it's obvious that I wasn't happy with him. All that work down the drain. I didn't want the band to break up... and to start all over again. I mean, it seemed kinda ridiculous, we had finally could get a single out, and we could've toured and have had people heard of us before we even got there. But, ya know, that is what he wanted to do and he has been very successful with it. Jeff then left with Ian, and they get Lyle to play guitar and Brian to play bass and eventually formed Minor Threat.

MRR: Can you tell us a little about being in Youth Brigade?

Nathan: Youth Brigade was a bit more "hardcore" than the Teen Idles and had more changes in speed. You know, when one band does something all the other bands try it, but they try to do it better. Like if one band went really fast, all the other bands would try to get even faster, and so on. Youth Brigade, and many other bands at that time, recognized these changes in style and went along with the progression--it was like an escalation of bands. At the time, the Bad Brains were the fastest, as they still are, and the Teen Idles were also one of the fastest bands in DC. By the time Youth Brigade came around everything was faster and harder. Yet at the same time, not unlike some Youth Brigade stuff, things began to slow down. Like songs you could do the Creepy Crawl to.

MRR: What do you have to say about punk and skinhead stereotypes that are made by the mainstream culture or more importantly stereotypes in the punk community?

Nathan: What I thought was really funny when I was first becoming a punk was people saying I wasn't "punk enough" coming from a middle class, suburban family. I think one fanzine writer reviewed one of the Teen Idles shows, and in the review she said we weren't "real" punks. She then label us "Georgetown Punks" (for those of you not familiar with DC, Georgetown is one of the biggest tourist and youth attraction in DC, it has all the stores and shit, it is very ritzy and expensive) even though she came from a richer family than I, but I guess that's beside the point. Well, one time her band, Rota and the Bad Seeds, were playing at the 9:30 Club with the Bad Brains, and while they were on the stage everybody starts chanting "Georgetown Punks" really loudly, until her band got so intimidated that they had to cut their set short. "Georgetown Punks" then became a staple at our shows, something everybody could chant before we came on. In fact, on our live song on the Teen Idles EP ("Minor Disturbance" is the EP, "Minor Disturbance Too Young to Rock" is the song), you can hear everyone chanting it. I always thought this was stupid because no matter what you do there's always gonna be someone who's more "punk" than you... just live with it and stop putting other people down.

MRR: Have you ever been involved in the formation of any labels?

Nathan: Yeah, Dischord...

MRR: That's basically why we're asking this question. Can you give us a little history?

Nathan: Well Dischord was originally formed by and for the Teen Idles, from the money we made from all our shows. Really, no one expected Dischord to run for more than a few records at most. It was just a starting point to finding a label to put our stuff on. We were planning to ask Skip Groff to put our stuff out, but he was busy with all kinds of other things, so we formed a temporary label and called it Dischord. It didn't belong to any *one*, we just took all the band's money and put it into the single. After we sold all our singles we were planning to put out.... actually, before we were even planning to put anything out, Henry Rollins, or Garfield....

MRR: Yeah, why'd he call himself that?

Nathan: I think he got the name from Rollins Ave in Rockville, MD. But he told me he needed the name because by this point he was in Black Flag, and in order to stay away from tax troubles he had to change his name. The "man" was after Black Flag. Also, I think he may have changed his name because he wanted nothing to do with his army father.

MRR: But anyway, Henry...

Nathan: Yeah. Henry had his own money to put out his own band, SOA's 7". So we released it on Dischord as the 2nd record. And as far as the 3rd record went, I thought we should have released The Untouchables, but since they were now in Minor Threat, they wanted to release their 7". By this time I wasn't part of the label anymore; they were the majority.

MRR: How did you guys decide to put out the Teen Idles 7"?

Nathan: Well, one day I was at this show, and John Stabb (the lead singer for the GI's) came up to me and said "That's great, you guys are putting out a record." I replied with "What???" And John continued with "Yeah, Ian told me." All I could get out was "That's news to me." By this time Geordie had kind of dropped out of the scene. Later on when I was forming Youth Brigade, I had originally asked Geordie to play guitar, but he said no. I guess he didn't like playing in the bars and stuff. Anyway, back on track, the fourth 7" they thought they should put out was the GI's. I loved the GI's, and I would have totally agreed with putting them out, but wasn't asked. Then they put out another Minor Threat 7", but this is where it gets good. You know my band Youth Brigade's 7" was called "Possible E.P" because Dischord had released an ad that told all their available 7". Plus at the end it said possible EP by Youth Brigade, like they weren't sure if they were going to actually put it out. And that's how we named it... we just cut the "Possible E.P." directly from the ad and put it on our cover.

MRR: Do you ever get royalties from Dischord, or are you still in contact with them anymore?

Nathan: I see them once in a while, actually the last time I saw them was at the indie flea market. And as far as royalties go, I got 2 checks in the mail a long time ago..

MRR: Any last words?

Nathan: Are you guys goin' to the last 9:30 show? (Okay, this interview is a bit dated, but this is Nathan Strejcek).

MRR: Of course!

Nathan: I guess it's gonna be a historic moment for me. The end of an era...

MRR: It's really sad...

Nathan: Well, thanks a lot.

MRR: No, thank you. We'll keep in touch.

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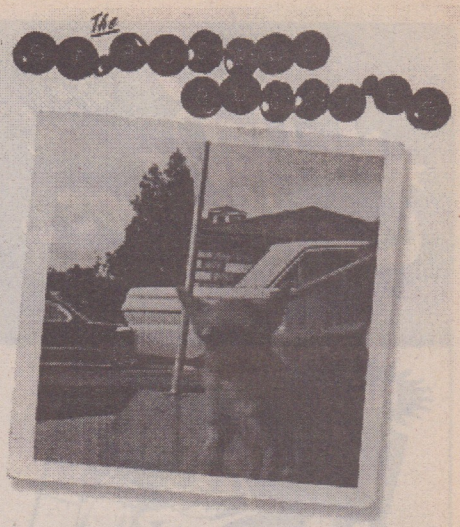

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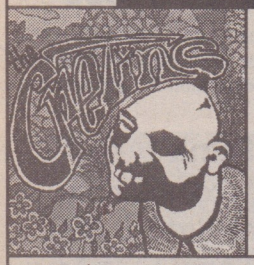

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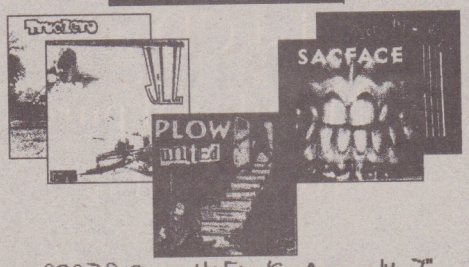

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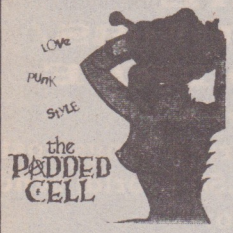

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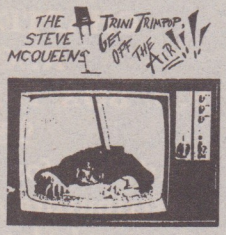

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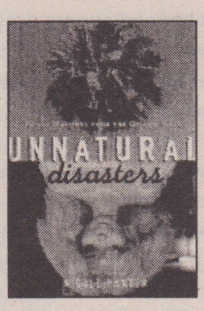
MRR BOOK REVIEWS

Unnatural Disasters: Recent Writings From the Golden State
edited by Nicole Panter
250 pages • $15
Incommunicado Press • POB 99090 • San Diego • CA • 92169



California has been the definitive icon of all America's hopes, dreams, and self-delusions since the discovery of gold at Sutter's Mill in 1848. In the almost one hundred and fifty years since, the rest of the country has continued to look westward with combined wonderment and revulsion, as though Oz and Sodom had been built side-by-side. The mythology of California became even more important to America's image as the twentieth century opened; the film industry located itself in Hollywood, becoming the primary source for all American mythology, and the vast tracts of undeveloped land served as a blank slate upon which the new century recorded the whole country's transition from being an agricultural society to an industrial one.

The contradictory promises, myths, and realities of California have made it a staple of American literature in the twentieth century; writers as diverse as Nathanael West, Raymond Chandler, Dashiell Hammett, Philip K. Dick, John Steinbeck, and Jack Kerouac have used the "promised land" of California and its mercurial morality to explore what America is and what it will become. Nicole Panter ignores the long-standing ambiguity with which California has been viewed. In her introduction to *Unnatural Disasters*, she cites the old Beach Boys chestnut, "wish they all could be California girls," as a definitive example of the California myth. That's part of it—but no less so than the Black Dahlia and Charles Manson.

Panter's introduction seems to indicate that she is aware of only half the traditional myth, and that its decay is a very recent syndrome. She claims that "until (relatively) recently, California was considered by many to be the pot of gold at the end of the United States' rainbow... and now all that has changed. Artists are societal mine canaries... and these writers have known for years what the rest of the country is just now finding out—that appearances don't always tell the whole story." The lack of historical perspective revealed in these words may explain a great deal of *Unnatural Disasters's* failure to live up to its own press. Rather than building upon a literary genre that has existed for a century or more, Panter sees herself as being on the cutting edge, making startling new revelations about sordid things lying just under the socially acceptable masks. This, of course, is bullshit; the genres of hard-boiled fiction and film noir made Los Angeles a standard backdrop for their studies of moral corruption in the forties and fifties, and John Steinbeck set *The Grapes of Wrath*'s atmosphere of stark brutality and oppression against the placid backdrop of the Sonoma Valley in the thirties. The ironic thing about these works by authors long-dead is that they describe modern realities far better than most of the stories in *Unnatural Disasters*. They succeed in this because they do describe full-fledged realities with shading and color and subtle fluctuations of emotion; the strategy in *Unnatural Disasters* is too often to just pump up the vice, alienation, and self-degradation to extreme levels until all sense of humanity is obliterated.

An excellent example of this is Panter's own entry, "The Comedy Writer," one of the requisite stories about the decadence of the entertainment industry. "The Comedy Writer" portrays a burned out, coked-up sitcom writer trying to hold together the last shards of his life and his career on his fortieth birthday. He wanders around his birthday party soaking in self pity, gets very drunk, viciously abuses the wife of his producer (of course getting himself fired), sees his teenage daughter fucking the hot new punk who's just been promoted past him, and winds up in a fetal position sobbing pitifully. There is never any depth to the character, never any reason the reader should really care what happens to him, and in fact, he fails to ever even become a character rather than a character type. The same syndrome hobbles Diane Sherry Case's "Spa-Tel" and Carol Treadwell's "Suzanne." Both stories pursue the theme of shallow, beautiful losers trying to make the scene in Hollywood, and both fail for the same reason: they never penetrate to the hearts of their protagonists, never give them an emotional texture that would separate them from their literary predecessors. In trying to portray soulless people, these writers have instead created stories that are themselves soulless; many of the works in *Unnatural Disasters* feel like they have been created more out of a need to augment the author's Hipness Quotient than from an obsessive lust for Art. In this sense, *Unnatural Disasters* may embody rather than portray the phenomenon which Panter describes in her introduction.

Not all of the stories seem to have such cynical motivations; some seem to have been created as honest attempts at storytelling by the writer, to express something. Unfortunately, even most of these fail due to problems with structure or an inability to establish a solid emotional core. Bruce Wagner's "The Holocaust Museum" is one such noble failure. "The Holocaust Museum" would make three excellent short stories if its sections were separated from each other; unfortunately, Wagner has welded them into a single rambling, confused narrative. The protagonist is Chet Stoddard, a has-been actor and talk show host who now fronts for an agency that profits from buying life insurance policies from AIDS patients. Unlike most of the stories in *Unnatural Disasters*, Wagner does create a sense of emotional depth here, while also portraying the horrific cynicism of this industry (which is a very real one) in a plain, realistic manner. Stoddard quits the agency in the first third of the story, and although the following material is as well-crafted as the beginning, it seems to have a tenuous connection at best.

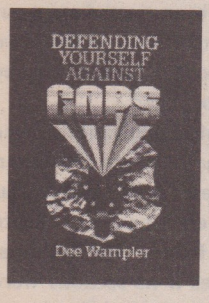
Two pieces which do succeed are Bob Flanagan's "Pain Journal" and Allison Anders's "I Fall Apart on Planes." Both are autobiographical, and ironically, neither has much to do with California. Although it's clear that Flanagan was living in California when he wrote "Pain Journal," it could just as well have been written in Chicago or New York. Anders may live and work in California now, but "I Fall Apart On Planes" has nothing to do with the Golden State; it's a reminiscence of her childhood in rural Kentucky. The story is a tender but realistic portrayal of the love affairs that Anders's mother had as she struggled to bring up her children. It is everything that the other pieces in *Unnatural Disasters* are not: it has a sensual realism to it that makes the reader feel as though he or she is breathing and feeling and crying with Anders's mother through the rise and fall of her romances. Most of all, it has a sense of place which is lacking in the rest of *Unnatural Disasters*; you can see Anders's home and neighborhood, and you know the role that place and time plays in shaping the stories of the people who live there.

Bob Flanagan, of course, is known to fans of RE/Search Books as the "supermasochist" and performance artist who battled with cystic fibrosis his entire life. "Pain Journal" is a documentation of his struggle towards the end of his life. Stories of people suffering from terminal illnesses usually have the same effect on me that Kryptonite has on Superman, but the power of Flanagan's piece derives from his almost total lack of self pity. "Pain Journal" documents a sense of anger mixed with brutal realism and a determination not to be conquered. As in Anders's piece, Flanagan's is very emotionally tactile, you gain an intimate, visceral knowledge of Flanagan's frustration with his body, his inability to make love, dealing with his impending death, and his grief over the frustrations his illness causes his lover. Flanagan's depiction of the tenderness and emotional intimacy in his relationship with his lover is especially effective, given how often people in S/M relationships are portrayed as living out their bedroom roles in real life.

Were there more pieces like this in *Unnatural Disasters*, Panter would

have created a strong anthology that lived up to her stated ambitions. Unfortunately, more often than not, *Unnatural Disasters* displays the very traits it claims to be critiquing. — Chris Hall

Defending Yourself Against Cops • Dee Wampler
375 pages • $20
Companion Press • POB 310 • Shippensburg • PA • 17257



Catchy title, and it's well packaged with plenty of "pretty pictures," but essentially this book is a rip-off.

Wampler is a trial lawyer and a member of Pat Robertson's Christian Coalition who has a healthy suspicion of the police. This apparent contradiction isn't one actually, and the author is no less of a conservative for it. Remember, the NRA called ATF Agents—and by implication any law enforcement agency out after their guns—jackbooted thugs. Wampler is far from coherent, but his conservatism is evident when he writes: "People ask why crime rates continue to soar, what can be done about the drug war, the reasons for increased teenage pregnancy, and juvenile delinquency? The answer: The breakdown of the family unit by moral decay." He recommends a return to family values and individual responsibility, concluding: "Each of us must take primary responsibility for our own safety with the police called upon as little as possible."

Shades of the Wild West. To be fair to Wampler, he also cites "the broken mobility escalator" to account for why so many blacks and other folks of color wind up in the crime statistics, and mentions the abuse of women and children. Furthermore, there is a strong self-interest evident in this book from a lawyer. In his chapter "The War on Drugs" he notes how the government has confiscatory powers over the funds and property of suspected drug dealers prior to their convictions, and moans about how this has interfered with defense lawyers getting their fees. "In our system of law all defendants are presumed innocent. Isn't a defendant entitled to employ a lawyer and pay by whatever funds a defendant has?" The bottom line is clearly important to Wampler.

The jumbled motivations aside, *Defending Yourself Against Cops* is poorly written. That should be obvious from the above quotes. It covers the usual subjects (lawyers, courts and trials, search and seizure, warrants, questioning, evidence, drugs, prison), but it's also disorganized, with no index to help the reader locate related topics scattered about the book. Things are made more confusing with the haphazard placement of obtuse quotes and embarrassing "rules." Drugs excepted, nothing "on the edge" like your rights as a protester, rioter, streetwalker, squatter or homeless person against the cops is considered. Most of the information here is accurate, though it can be found in much better sources. (Check out Nolo Press's books, 950 Parker Street, Berkeley, CA 94710.) In some sections, the information provided is so sketchy it's a joke. Most *MRR* readers could write a more comprehensive description of illegal drugs for instance. Wampler's one or two minor gems (the drug courier/package profiles and how to avoid them, etc.) aren't worth the $20 price tag. Finally, the pictures appear to be regular law enforcement PR shots, with no direct connection to the text.

Of course there are no pictures of dead cops, our only true defense.

Wampler's "conservatism with attitude" is standard fare in the pages and products of the Loompanics catalog. Angry white males who don't like cops, or the justice system, or the federal government. Boring. Combine this with bad writing, general disorganization, uneven information and a high price; I put *Defending Yourself Against Cops* in my "waste of a good tree" category. — "Lefty" Hooligan

S/M Futures: Erotica on the Edge • edited by Cecilia Tan
170 pages • $12.95
Circlet Press • POB 15143 • Boston • MA • 02215

Following the same concept as her earlier anthology, *S/M Pasts*, Cecilia Tan introduces ten stories featuring the erotic underground of power exchange and leather sex, but this time, each one is set in the future. I have a lot of respect and admiration for Tan. She writes an ongoing serial for *Taste of Latex* magazine and has numerous erotic short stories featured in diverse outlets as *Penthouse, Sand Mutopian Guardian, Looking for Mr. Preston* and *Herotica 3*. In 1992, Tan started Circlet Press to provide a market for erotic science fiction and fantasy stories which are "unpublishable" elsewhere. To date, Circlet has released over a dozen anthologies with five new projects currently accepting submissions. All stories contain graphically erotic material, utilize elements of science fiction and most important, have a positive attitude towards sex and sexuality. Despite fulfilling the requisite components, most of the stories featured in *S/M Futures* failed to excite or even interest me.

My main critique of this collection is the consistent lack of creativity. The authors are supposed to create futuristic backdrops for acts of dominance and submission, violence and power play but most have no indication that they are set in a future except for exotic sounding names or references to their home planets. "One Day In the Life of the Landlords" broadcasts a news segment from station WXXX that chonicles the life of an "alternative family unit." The program is even broken up by commercials selling jewelry and rings for piercings, hand crafted leather whips and dungeons for public use, all of which are readily available today. In "Command Protocol," a sex slave impresses her master with her beauty and submissiveness, not to mention her sexual expertise. This particular scenario has already been done numerous times. Although the story was well written, the author failed to add anything that differentiated it from the rest. "Shall We Dance?," my least favorite, features vampires and albinos. It reads like an Anne Rice novel, but without the well-researched history, breathtaking descriptions or beautiful dialogue.

The only story I enjoyed from beginning to end is Peter Tupper's "Subjective Lens." This densely packed story about a young man who conducts a scientific experiment on the neurological activity of a submissive. Tupper discusses the psychological, emotional and physiological effects of S/M play. He analyzes how power dynamics are just as easily established between strangers as they are between lovers. He uses the thoughts of both Erika, the professional dominant and David, the reluctant submissive, to reveal how a battle of wills unfolds as the character's fight for power. The story climaxes with David monitoring Erika's neurological activity during an especially intense scene. Here, Tupper explains why the many physiological responses commonly occur during intense play, i.e. endorphin and dopamine rushes, heightened sensory perceptions, mental clarity and finally, the suppression of normal body functions.

I tend to stay away from science fiction whenever possible, even if it is about S/M. Those who read this genre may enjoy this latest anthology, but sex with girlroids, flying spaceships and futuristic vampire sex clubs don't do a thing for me. I enjoyed the stories which departed from the fantastical and just envisioned a time when, sexuality is celebrated, S/M is no longer considered perverted or alternative sexual behavior, consensual sexual power exchanges are present in every relationship and sex work is acknowledged as a necessary and legitimate aspect of society. I realize that there is something especially exciting about engaging in "underground" and even illegal sexual activities, but my imagination thrives just thinking about all the hot, erotic activities and scenarios possible within a state that respects the freedom of sexual expression. — Catherine Cook

MRR BOOK REVIEWS

Resume With Monsters • William Browning Spencer
468 pages • $5.99
White Wolf Publishing • 780 Park North Blvd. • #100 • Clarkston • GA • 30021

FLASH!

Corporate America is besieged by mind-altering creatures from another dimension! They network! They engage in corporate ethics, communicate through fax machines, render the average office grunts to the senseless pedant mobs gathering data in the subterranean bowels of business parks!

Fuck the kiddies in daycare! Get away if you can! Kill yourself! It may be your only hope!

...Science fiction can be damn fun. It's always seemed like a peregrine recipe to dispel the otherwise boorish fodder of daily existence; a philter under whose spell we can lap up outlandish heapings of the oblique and suffer no ill effects. It's near-Armageddon every time, and I love its ability to blow whatever precept one may have right out of the mundane fucking water.

But like every other sci-fi novel I've ever approached, *Resume* leaves me a bit flustered. I mean, how the hell does one explain these intricate stories and elicit a worthwhile review in 650 puny fucking words?

I'm flummoxed here. Perhaps The Old Ones, the aforementioned creatures from another dimension, have sealed my fate with a wave of their raddled hands and I'm now staring out of my own body from a point of view that is now transpiring ten years hence. Philip Kenan, where are you?

See, this cat Kenan went through something just like this. He got swallowed up in some intra-dimensional time loop and was thereby forced to reenact some pervious experiences he'd rather forget. How'd he get involved in such heinous shit? Well, that's what I'm trying to arrive at my damn self.

Blame it all on H.P. Lovecraft. His hermitic lifestyle and the stories which sprang thereof are the catalyst for *Resume*. The creatures are his, ruled over by one Yog-Sothoth and his (its) savvy cadre of fiendish ghouls and monsters who implant their mechanistic evil ways into the everyday goings-on of Corporate America via brochures and introductory videos we've all seen at least once.

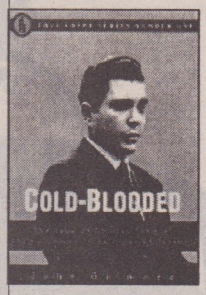
Not only that, but they've also entered the dead-end realm of Kenan's job at Ralph's One Day Resume. Kenan's landed here on account of his insatiable longing to win back his girlfriend and start a whole new life with her in Austin. The problem, however, is those damn pesty creatures who refuse to leave Kenan alone. Ubiquitous fiends that they are, Kenan's entire life has been spent doing battle with them ever since they drove his old man to drink and suicide. That's their M.O. The Old Ones infiltrate the stagnant waters of the workaday lifestyle, setting up shop in ways that manifest themselves through vituperative attacks on the capitalistic system.

Work hard. Get ahead. Play by the rules. Fuck people over in the process and you're ours, say The Old Ones. The whole process is played out with Browning Spencer's masterful touch of phantasmagoric imagery and timely bits of sheer wise-ass humor. Many times you'll follow a cringe with a nice bellyful of laughter, often on the same page. This has to do mainly with the skill in which Spencer has delineated and animated his characters with an exquisite sense of humanity. What's more, it's this very same sense of humanity that creates the urgency with which the story is tolds and related.

There are areas in this book that are so well developed and so descriptive of their respective scenarios that the continual appearance of the monsters or their conjured presence adds to the caprice that *Resume* offers. Situations and characters are constantly mobilized by a sense of imminent conflict, so much so that when the shit really gets thick, anything can happen, and more. Spencer has so wound up the grid between what is real and imagined that you find yourself swimming in a supernatural mosaic off of which all the images and shapes glint sinster and unpredictable natures.

I tell you, it's a delicious read, replete with a fine writer's appreciation for precision and storytelling. Anyone who can turn the face of temp work and other dead-end jobs of the same ilk firmly on its own unforgiving ass and supplant that very same environment with such page turning skill is worth the read. Shit, you'll never look at a copier or fax machine in the same way again. And those cute little gremlins ain't got shit to do with it. — P.C. Simonelli

Cold Blooded • John Gilmore
117 pages • $12.95
Feral House • POB 3466 • Portland • OR • 97208



Charles Schmid was a killer. He fancied himself a lady killer and he was; literally, three times over. He was not the suave lover he thought himself to be, Schmid was a short, red-haired kid who longed to be tall, dark and handsome with a nice beauty mark on his cheek. He put crushed tin cans in his boots to make himself appear taller. He dyed his hair black and wore excessive amounts of pancake makeup and a fake beauty mark on his face which seemed to grow every day. But his crowning achievement was the bandage he wore across the bridge of his nose for no apparent reason, other than he thought it looked cool. Schmid was a freak, but of course he didn't see himself that way.

John Gilmore's book was released after the highly touted *The Pied Piper of Tuscon* but by all accounts, *Cold Blooded* is a superior book. Gilmore has a great writing style that perfectly lends itself to true crime. He writes about the individuals involved in the case without passing judgement or trying to sway the reader towards seeing the person as a monster. Gilmore actually reports without bias and doesn't try to offend with the details of the crime. That is one of the reasons why Gilmore's books are not as popular as other books covering the same crimes, he simply does not write to shock and disgust. (Gilmore also penned *The Garbage People* which focused on the Manson family but never made the impact that the pompous and overlong *Helter Skelter* did.)

Gilmore was involved with Schmid from the early days of his trial and includes many quotes from him as well as excerpts from his prison journals. These writings show a young man trying to prove his intelligence to what he perceived as an indifferent and cold public. Reading Schmid's writing is like listening to Don King speak, a comedy sketch of exactly how not to draw attention to your intelligence or lack thereof. He's one step away from holding a sign up that reads "Look at me, I'm smart!!!" Funny, but ultimately sad and pathetic.

Most true crime books analyze the trial and become bogged down with boring details, *Cold Blooded* is not one of those books. Gilmore breaks down Schmid's life from his birth, adoption and marriage up to the time he was sent to prison. He also takes a close look at Schmid after his conviction on two murder charges, his time on death row, his involvement with a young Boston attorney by the name of F. Lee Bailey, and his eventual guilty plea during his second trial for a single murder. Gilmore also takes the reader on a journey with Schmid as he tries to fathom the two life sentences he was handed along with his fifty to life sentence for his first murder.

A large amount of people who read this magazine will be able to identify with some aspect of Schmid's life. He was the outcast in school, labelled a freak, a creep and a fruit. He was an outsider, a position he loved and loathed. Schmid took all the traits of Elvis and added a twist of psychopathy to rival that of Charles Starkweather and Charles Manson. He was a charismatic man, a person people would follow out of reverence and fear. Schmid felt no remorse for his crimes, the facts of the murders were his secret, his little private joke on the rest of the society that he felt had laughed at him. He is one of the least known criminals in American history, but a favorite of many true crime buffs.

John Gilmore is a great true crime writer, capturing details that most others would gloss over or fail to even mention. To read Schmid's story here is to gain a look at a criminal and writer who deserve their time in the true crime sun. Hopefully the reprint of this 1970 gem (on Feral House's new True Crime Series) will be able to expose more to the disturbing life and violent death of Charles Schmid. — Trent Reinsmith

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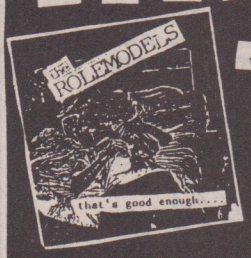

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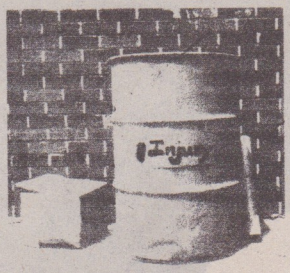

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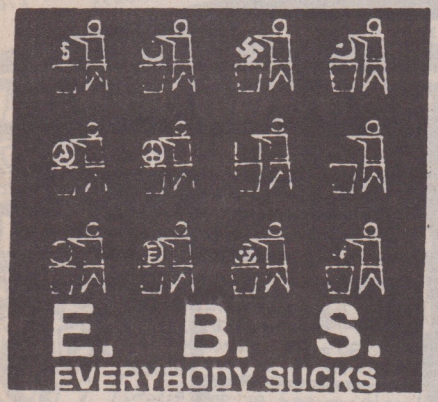

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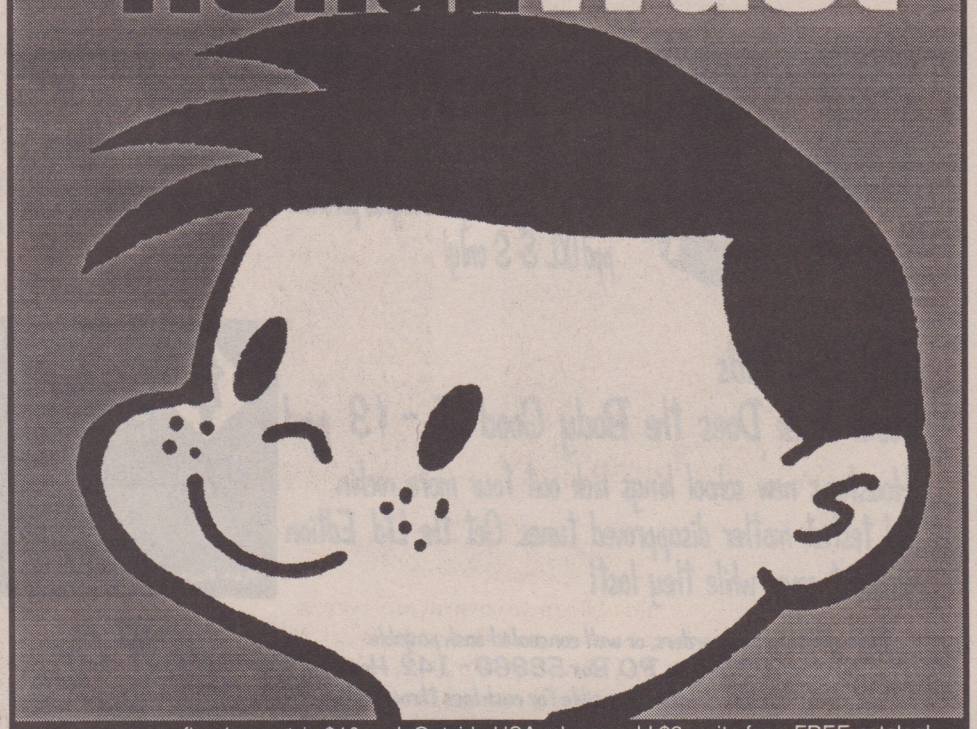

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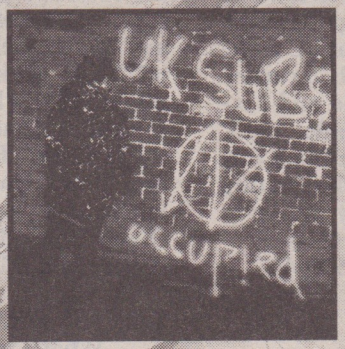

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (CE) Carl Elvers, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (AT) Adam Türk, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ABUSE - "I Guds Namn?" EP

Honest, well-done Swedish hardcore that is some of the best I've heard in a long time. Ten songs of essential, MOB 47-ish, wall-of-thrash core. There's not much more to add except I command you to seek this fucker out. (MW)
(Consume Be Silent Die, PO Box 1001, Providence, RI 02901)

AISLE NINE - "Sunrise On Suburbia" EP

Six-song single from a band that sounds like they are really enjoying the thrill of picking up instruments and attempting to forge an identity through the honest and sometimes painful ups and downs of modern life a.k.a. going to college. Painful for me. Tenth-generation DESCENDENTS tribute. I hope they get kick-ass day jobs downtown and forget all about this nasty music biz. (RW)
(3630 Emerson Cir, Bethlehem, PA 18017)

ALL DAY/STOMACH - split EP

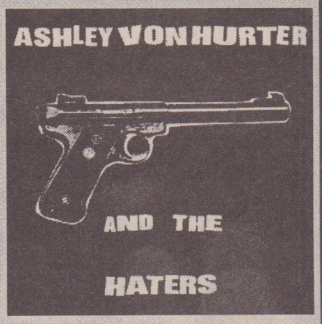
ALL DAY boast inane lyrics and typical metallic L.A. style punk a la mid-period BAD RELIGION, mediocre production values "punk" with a "Cunt" and "Pansy" thrown in for effect. I'm sure that they're laughing right now thinking, "Oh that PC asshole at MRR gave us a bad review for being homophobic and sexist..." and, if you, the reader, think this way, please go and buy this boring record. STOMACH, from Ireland are more interesting but also have poor production and a less showy hardcore sound. They do a GOVERNMENT ISSUE cover. (FR)
(Know Records, PO Box 90579, Long Beach, CA 90809)

AMEN/SHORT HATE TEMPER - split EP

Finnish veterans AMEN persist in pumping out quality Scandinavian hardcore - two originals (one a great attack on black metal) and a OI POLLOI cover. They destroy the cover - far better than the original ever was - excellent stuff. SHORT HATE TEMPER are deranged noisecore from Texas - hoarse and taunt, they've got musical impact that could be measured on a Richter scale - and lyrics to match. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

ANGELIC UPSTARTS - "The Independent Punk Singles Collection" LP

This collection of anthemic tunes (most released in the earl-to-mid '80s) brings together the legacy of England's quintessential "street" band: tunes about youthful protest, getting together with the gang, getting harassed by the cops... and informed by extreme sincerity. As this LP indicates, their status as a "singles" band depends on style and vintage: "Woman In Disguise" rates as their very best pop-punk tune, while other songs (like "The Murder Of Liddle Towers") show off their punk/oi roots. Unfortunately, much of the LP is wasted on synth and/or acoustic numbers that are more sincere than exciting. (SS)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8GA, ENGLAND)



ASHLEY VON HURTER AND THE HATERS - EP

Fuck, let me rave about this shit first because everything else I got to review this month really sucked.... everything except this fucking excellent 5 song 7 incher....to me, this shit is punk rock!!!!!!! Not all fucking lightning fast and macho like 90% of the so-called punk bands these days. This record has melody. Do any of you fuckers out there remember what the fuck that is??? The chick singer in this outfit has got it!!!! Some people might say this leans on the pop side....it does to a degree, but this shit still has more moxie than most. The high for me being the last song "Big Oven"..... complete with provocative lyrics and hand claps..... now that's what rock n roll is all about....fucking!!!!!! (SW)
(Baby Doll, 2160 Mineral Springs Ave. #7C, North Providence, RI 02911)

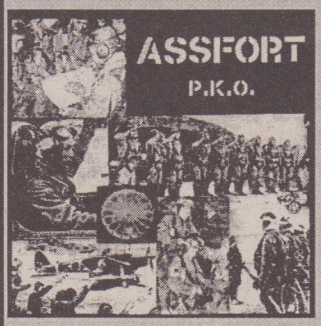
LOS ASS-DRAGGERS - "Abby Roadkill" LP

What's with all these new super fast "bad ass" looking bands coming around these days. Fuck, all my boyfriends in the Castro would just love these guys. Y'see, it's like this: the tough guy pose is considered sexy. The more bad-ass you are, the more "queer stomping" you are.... the more sexy you are to guys like me!!!! We're just suckers fer that kind of thing. So... this album, with all its "super-fast", "super-raw", ass-kicking, beer swiggin', wimp free sounds marches us into the end of the century..... these Spanish boys got my love juices flowing!!!!! (SW)
(Crypt, 1409 W. Magnolia, Burbank, CA 91506)

MUSIC REVIEWS

LOS ASS-DRAGGERS - "Abby Roadkill" LP

In case anybody didn't understand the previous review, this is super-speedy TEENGENERATE-type punk from Spain. Actually, it's the band SMELLIE FINGERS who had such a great EP a year or so back, but why the name is changed is beyond me. Raging, non-threatening, fun punk. (TY)
(Crypt, 1409 W. Magnolia, Burbank, CA 91506)



ASSFORT - "P.K.O" EP

Four songs of non-stop, tight, rocking Japanese hardcore that refuses to let up. Four chord progressions, 1-2 beats, and gnarled snarling vocals aren't necessarily the most original formula but these guys play it with fucking heart unlike a million other bands that try to rehash this stuff. Big points for the refreshing absence of shitty guitar solos and metal mayhem. (MK)
(Nat Records, Shinmei Building 2F, 7-33, Nishi- Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

BAD NEWS - "['æreu]" CD

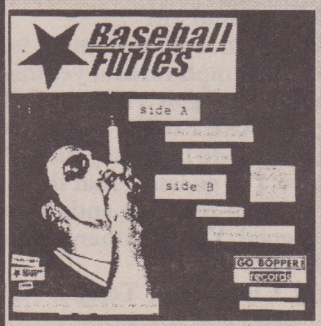
Well, when I first looked at the CD title, I thought this was gonna be some weird foreign language stuff again. But I was really surprised to discover that it's really, really good. Really. Reminds me of the BEATNIK TERMITES. So that should tell ya right there that they're good. Too bad there's only four songs. But buy it anyway. (AT)
(no label, no address)

THE BAM BAMS - "You & The Summer" EP

Rockin melodic pop with a girl lead singer, and guy harmonies. Lots of energy which will connect with some, while others may be turned off by the heavily accented lead vocals. (MC)
(Incognito, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

BANTAM ROOSTER - "Miss Luxury" EP

Yeehoo, stamp your boots and shake to this MI two piece. Fun little low-fi garagey dittys. First song vaguely reminds me of THEE HEADCOATS. Cute and fun, two songs. (FR)
(Crypt USA, 1409 Magnolia, Burbank, CA 91506)



BASEBALL FURIES - "Greatest Rock-N- Roll Record" EP

Well, I wouldn't go that far. This is good, though. The A-side has two tracks. One, a bouncy number entitled "Coney Island U.S.A.", that's pretty catchy and moves right along. The second song is slower and has a bit of a DICTATORS feel. Side b starts off with the no frills, peddle to the metal "carshouter" (think early NEW BOMB TURKS) and is finished off with another mid-tempo rocker that sounds like Darby Crash singing for THE HEARTBREAKERS. (RM)
(Go Bopper Records, PO Box 579, Buffalo, NY 14213)

BELISHA BEACON - "Goodbye" CD

This German band mixes together DAG NASTY and BAD RELIGION and ends up with a sound similar to HORACE PINKER, only here the result is much poppier. Most of the lyrics seem to lose something in the translation, though opinions come across clearly with the line "I hear Exploited, that's real Punx, not the fuckers from the Bronx." This CD is put out by one of the less reputable labels, that being... (TH)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BERT - "Ambient Doug" EP

Montgomery, Alabama is home to not only the Civil Rights Museum and accompanying Memorial (designed by the same woman who created the Vietnam Veterans Memorial) but to BERT as well. BERT plays the peculiar brand of off tempo music one might associate with FALSE SACRAMENT or VICTIMS FAMILY. BERT is neither as quirky or bass heavy as the previously mentioned bands, but I think you get the picture. And you do, don't you friend? (TH)
(House o' Pain, PO Box 120861, Nashville, TN 37212)

BIMBO TOOLSHED - "Drag Racer" EP

This is yer basic rauchy rock'n'roll. Female vox, rock tempo, pink vinyl. Some of the singing style reminds me of 7 YEAR BITCH. Nothing special, but totally self-made and distributed by the band. (KG)
($4 ppd: 407 Waller, San Francisco, CA 94117)

BLANKS 77 - "Killer Blanks" LP

One of the premier "punks and Skins" outfits in the good ol' U.S. of A, the BLANKS pummel through 21 bursts of "Two fingers in the air" pogo punk that blows 90% of the others out of the water. Well, worth the $$$ even though, I think, that most of these trax are from 7"s and collections. But even if this is true, now you have them all together for a non-stop pogo-a-thon. Check out the CD's 3-D cover!? (EY)
(Radical Records, 77 Bleecker St #C2-21, New York, NY 10012)

BLEED - "True Colors Running" EP

This band is not playing around. Six songs of anger laden hardcore. "The Divinely Inspired Fuck Over" hit the nail on the head when dealing with religious dogma. This record is a loaded gun. Take to arms. (CW)
(Ebullition Records, PO Box 680, Goleta, CA 93116)

BLUE COLLAR - "Calling In Sick" LP

Quirky, not predictable, and good lyrics, this 16-song record is like a punker GOD IS MY CO-PILOT in its relentless variety. "Loser" is sung by Alison, and has a weird, shrill strength, kind of NAKED RAYGUN sounding. The thoughtful and insistent lyrics are a bonus to the beer-party aesthetics of the record. It's a pretty rough recording, musically, but that's never been too much of a problem for punk rock. (GS)
(Jam Records, PO Box 19806, Seattle, WA 98109)

MUSIC REVIEWS

THE BONER DONORS - "Groovy Cats, Heavy Hats" CD

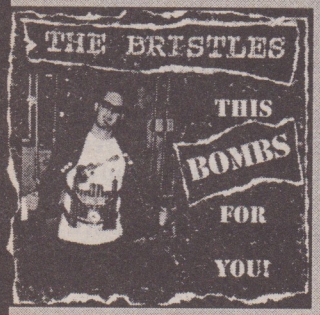
This little gem comes with the Married Punks zine. These cats have a pretty cool pop punk style that reminds me of THE AUTOMATICS. Basically goofy lyrics, but the DONORS can be quite poetic at times. For instance their brilliant tune "Shitstain" contains the classic line "your love is like a shit stain, you leave skid marks on my heart". Other highlights include "Reno", "Day Old Paper" and "2000 Miles Away". (HM)
(Vertical Tan Production Co, PO Box 1242, Seabrook, NH 03874)

BOSS 302 - "Rock Songs" CD

Steady on course, Captain. Sorta 'garage', sorta 'rock' not quite there for me. It's an old line: "The songs all sound the same." (RW)
(360° Twist, PO Box 9367, Denver, CO 80209)

BRAINSICK - "Knuckle Sandwich" CD

Speedy, early-eighties thrash, coming over like a cross between the CIRCLE JERKS and the DEAD KENNEDYS. Plenty fast with good snotty vocals and angst-ridden lyrics. Nineteen songs, and the hyper pace rarely lets up, which may be the disc's only drawback - I would have liked more variety. As is, this is pretty rad though. (AM)
(Ransom Note Recordings, PO Box 40164, Bellevue, WA 98015)



THE BRISTLES - "This Bomb's For You/World War Three"

Another of New Jersey's oi/thug bands. Well played, but rather uninspired mid-tempo traditional oi street punk (think Riot City). If you're a big fan of the NJ oi thang, then go ahead and add this to your collection. If you're not, save your money. (KK)
(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

BUTTERDOG - "Feeling Alone" EP

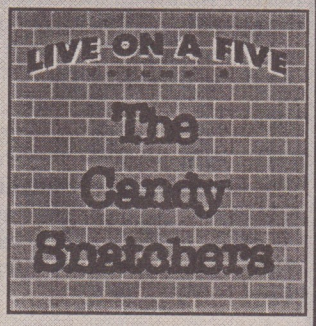
Pop punk from Japan, relocated to Philadelphia for some reason. It's played well enough, but with the current glut of this kind of stuff, it really has to have something to make it stand out from the crowd, whether it's a certain energy or an especially good singer or whatever, but I unfortunately I don't hear any of that on this release. The cover is gross too. (AM)
(Waterslide Records, 518 East 83rd St #1B, New York, NY 10028)

BUZZKILL - "Up" LP

21 songs, a good sign! Fast, thrashy stuff here, with the quirkiness you'd expect from Alternative Tentacles. Sort of like a more straightforward VICTIM'S FAMILY (first record only). At times it regresses into more rock territory, but on the whole this is cool. Some pretty funny lyrics too, including the song "Condoms", lamenting the fact that one's willy tastes like rubber after condom removal, resulting in a reluctance on your partner's side to provide "oral pleasure". I think we've all been on one side or another of that equation, right girls? (AM)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

C.O.A. - "Right Down" EP

This record gets an A in originality. The music is a very droning, painful, low-fi type, that keeps the listener guessing if it's gonna pick up the pace in a few notes, but never does. It's almost if a Japanese hardcore van pummels into a Gravity hardcore van, and the body parts get thrown in too one big bloody lump. I fucking dig it. (MW)
(Japan Overseas, 6-1-21 Ueshio Tennoji-Ku, Osaka 543, JAPAN)



CANDYSNATCHERS - "Gold Digger/Cock In My Pocket" 5"

Another one of those annoying five-inch records that my turntable never plays without the stylus picking up - bastards! Two live tracks as a preview for their forthcoming "Support The Marines" tour. More big ugly rock from these guys, with a quick original on the front and an embarrassingly-titled STOOGES cover on the back. This might not be equal to the 'multi-media event' that is the CANDYSNATCHERS live, but it'll do. (JH)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

CEASE FIRE - "The Blind Lead The Blind" EP

Seeing that this was from Fetus, I thought this might be like their prior releases of full tilt, 1000 mph thrash, yet this was a pleasant surprise (don't get me wrong, it's not like full tilt thrash ain't good or anything). CEASE FIRE's approach is full of meaty metal riffage, with tons of (do I dare say the 'm' word?) mosh riffs that I fucking love. I'm guessing that this is their debut, which makes up for some of the loose ends here and there, but over-all this is pretty good. You're either gonna dig this or just completely hate it. (MW)
(Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85285)

MUSIC REVIEWS

CHAOS U.K. - "Enough To Make You Sick/Chipping Sodbury Bonfire Tapes" LP

Just when you thought there was an ebb in the flood of punk re-issues, here comes a tidal wave. This is two LPs worth of mad thrashing, cider fueled action, courtesy of that long standing institution of U.K. punk, CHAOS U.K. Here you get two of their earlier LPs on one disc and both records are filled to the brim with powerful thrash tunes. These guys get harder and faster as time goes on, and that's a good thing. (EY)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA)

CHEW PAMELA - "Mama Mellow" CD

Whoh, it takes cajones to make music like this with a straight face. Lay off the Klonopin/Jagermeister/Cocaine shit you been injectin'. Kinda' metal, kinda' funk, kinda' needs a drummer who knows his ass from his elbows. At times, this CD sounds like MENUDO on crack and prozac enemas. "So Happy To Be Alive!!" Well, I'm happy this is just a CD cuz I can imagine it playing eternally on a cheap radio as a form of torture in a scary, scary nightmare. (BB)
(1443 43rd St., North Bergen, NJ 07047)

CIGARETTEMAN - "Hiding" EP

Japanese pop-punk with raspy-sounding vocals, pretty straight-forward, very SNUFF-ish sounding anthemic stuff. I actually prefer the flip side which features the female guitar player singing which almost approaches a UK fuzzpop sound, but not really. (HD)
(Skippy c/o Naomi Hirakawa #202, 5-24-11 Miyame, Suginimi-Ku, Tokyo 168, JAPAN)

CRANK - "Cranked" EP

From Australia, and you can hear the accent. I love punk in every language, we will take over the world! This is my favorite kind of punk rock, too fast to 'dance' to but makes you want to try it, resulting in twisted writhing and jumping. Melodic like JOLT, and well-recorded too. (GS)
(No Deal Records, PO Box 158, Camperdown, NSW 2050, AUSTRALIA)

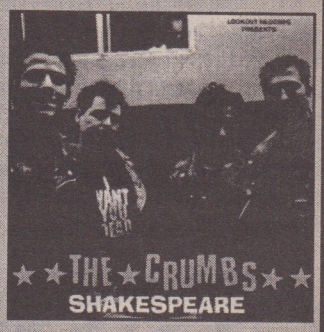
CREATURE DID - "Plan B" CD

This one sounds like a garage band that got turned on to NIRVANA. Not necessarily a bad thing, but not exceptional either. Another thing that stays in that loud mid tempo vein the whole way through. Not bad, but this stuff probably works much better live. (BG)
(Thirsting For More Records, PO Box 3174, Danbury, CT 06813)

CREED - "Garbage" EP

Mid-tempo, heavy melodic punk from this band of Finnish descent - I guess. The front cover is the Gern Blansten universal litter logo (you know, the "don't walk" man throwing a wad of paper into a trashcan), though I don't know if that's supposed to be an analogy for the music or what. You figure it out - like I said, it's that fast hardcore that kids the world over go nuts about. Me, I reached the saturation point years ago. Yes, I am burned out, you bastards! (MM)
(Pajakuja 1, 28400, Ulvila, FINLAND)

CRUMBS - "Shakespeare/Gonna Like It"



This doesn't take me all the way there, but these boys are no slouches by any means. The first side title track rocks pretty damn well, but the second kind of blows it with some stupid lyrics and surfy riffs. For those who've never read a review of this band, it's Lookout type stuff in the best sense. I'd recommend this record to anyone who's a fan, though. Aw hell, the CRUMBS are cool, I like 'em, you can too! (RY)
(Lookout, PO Box 11374, Berkeley, CA 94712)

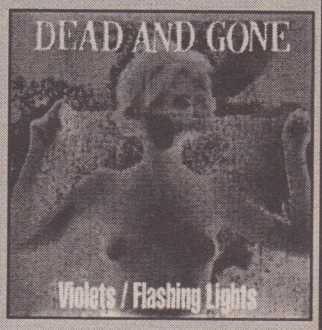
THE CRUSADERS - "Addicted To Fuzz" 10"

Well, with a title like that I'm sure you can imagine the Vox-driven garage mayhem this band is shooting for. A four-piece from Australia, they actually do make a great impression. Snarly and fuzzed-out, these six songs make a nice package. I'm sure these guys are great live, with their knights costumes flapping around. (CH)
(Dionysus, PO Box 1975, Burbank, CA 91507)

DAS KRIMINAL - "Flash Flood" EP

Oh yeah! This band from Savannah, GA. rips up shit on this record! Bringing to mind GRIEF, EYEHATEGOD, and even RINGWURM, they slowly start out with heavy guitars and growling vocals and then speed it all up so you can jump around the room suddenly and spill your drink. Four songs about religion, government, pain, and death with samples thrown in for a BUZZOVEN effect. Now if I could see this band play with UNSETTLED, I'd need a fuckin' neckbrace after the show. This record rocks! (CE)
($3 ppd: Goat Lord Records, PO Box 14230, Atlanta, GA 30324-1230)

DEAD AND GONE/THE GAIA - split EP



Gone with this record is the overt influence of NEUROSIS on DEAD AND GONE. Following in their progression of late, they have taken on a more experimental yet surprisingly straight forward approach. Reminding me of JESUS LIZARD, there is an overall darkness that compliments vocals and music that stumble along with rambling confusion that drops out into ambient bliss with DOORS-like bass lines and guitar echo effects. The GAIA, by contrast, are more fired up, playing upbeat straight forward punk mayhem with diving guitar tremolo that's phonically reminiscent of VOID. (MK)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

MUSIC REVIEWS

DELLAMORTE - "Everything You Hate" CD

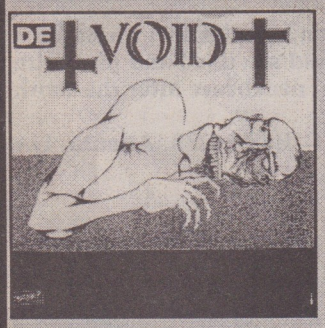
Another full length that would have been best left as an EP. The first couple of songs are metallic hardcore that contain enough punch and verve to be somewhat noteworthy - but at about the fourth track the pace slows a bit, and by the tenth, you're listening to something that sounds like a second rate METALLICA. Sorry, no dice. (TM)
($18 ppd: Finn Records c/o J. Lehto, Norrgatan 43, 70356 Orebro, SWEDEN)

DESPERATE CORRUPTION/ ENEMY SOIL - split EP

Unique format - one song from each band on each side. ENEMY SOIL crank out a few more scorchers - amazing what two people can accomplish. While the drums definitely sound 'artificial', it's in a way that isn't obnoxious. Lyrics are political without being entirely predictable - attacking coffee shop intellectuals is always all right by me! DESPERATE CORRUPTION have swirling lead guitars that are more reminiscent of grindcore than hardcore - it'll bug some people, but my metal tolerances are high enough to deal with it. (TM)
(Bovine Records, PO Box 2134, Madison, WI 53701)

DESTROY 2 - "We Are Voice & Rhythm Only" MCD

And that's no exaggeration. 48 songs in about 10 minutes. Simply a drummer and a singer playing short, disjointed numbers that would send almost everyone from the room screaming. Eye from the BOREDOMS and Chew from CORRUPTED, for those following side projects. (TM)
(Japan Overseas, 6-1-21 Ueshio Tennoji-Ku, Osaka 543, JAPAN)



DEVOID OF FAITH - "Necklace Of Thorns" EP

First off, they get creative points for their take off of the FAITH/VOID LP cover. Live, this band can pack a punch and this record is not a letdown. It's packed with full on East Coast HC power with hints of older '80s influences (i.e. NEGATIVE APPROACH). The vocals are barked out in a way reminiscent of Choke's singing style in LAST RITES and earlier SLAPSHOT stuff. (MK)
(Dysgusher, 2 Bloor st. West, Suite 100, Box 477, Toronto, ON, M4W 322, CANADA)

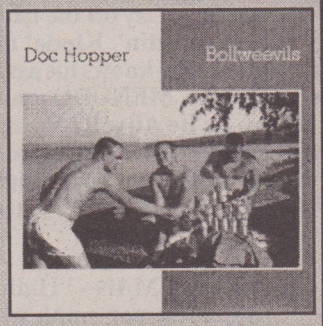
DIGGER - "Powerbait" LP

I was ready to hate this but was quite surprised at the hearty dose of quality pop punk here. These guys sound like a cross between WESTON and DOWN BY LAW. Good riffs with space in all the right places, tight tempo changes and rough yet catchy vocals. Strong tunes too. A great full length for sure. (RL)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

DISCRIPT/Y - split EP

Y start things off with 5 songs ranging from slow, metallic, ABC DIABLO type of stuff too ultra-fast thrash. They do all this without copying from anyone else (which is pretty rare these days), which adds to my liking. DISCRIPT from Japan take the other road. They borrow the age old style that has become known as 'Dis-core'. You know the style, if ya like it then you'll like them, if not, then you'll hate 'em. Y carries the load on this one. (MW)
(Anomie Records, Cheruskerstr 3, 44793 Bochum, GERMANY)

DOC HOPPER/BOLLWEEVILS - split EP



This is four great songs; it's fast, melodic, and really tight musically while staying punk, not pop. A formula not unlike DESCENDENTS. Energetic punk harmonies, I love them. It's fresh. (GS)
(Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857)

DOOM - "Feel Good Factor" LP

That's not the actual title, which is in Japanese, but the title of the first track, which I could read. Anyway, more deep-throat thrash antics from one of the bands that does it best. A nice big gatefold sleeve contains the LP and a little seven-inch sized booklet, what's all that about? No big CRASS or EX style poster? Never mind, cos there's plenty of noise to entertain you. DOOM bring their sound up to date here, adding samples and effects on a long white-noise art piece on side two, are they on drugs or what? Anyway, yet another raging twelve-incher. (AM)
(Flat Earth/Bradford Music, PO Box 169, Bradford, BD7 1YS, UK)

DRATSAB - "Music To Kill Your Parents By" EP

Will Bad People Records ever stop the barrage of rad hardcore? Fuck-an-A, this 7" has 5 songs of hardcore/punk. It carries along at a good, mid-paced speed all the way through, yet it's the over-the-top vocals that really add the final touch. (MW)
(Bad People Records, PO Box 480931, Denver, CO 80248-0931)

DULAC SWADE - "Die Now" EP

Oh boy, a band from my former and future hometown, New Orleans! This self-released DIY 7" features Paul (ex-BROTHERHOOD OF IGNORANCE) on guitar. The songs are pretty fast (but not too fast, just right) and sound similar to LOAD with some EYEHATEGOD influences thrown in. I feel bad because I never supported New Orleans bands at all when I lived there. It wasn't until I moved out to California that I suddenly had an appreciation for them. Don't overlook your hometown bands because you'll end up regretting it just like I do. As soon as I get back to N.O., I've got to see DULAC SWADE at Monaco Bob's or maybe the Dixie Tavern. (CE)
(5833 S. Claiborne, New Orleans, LA 70125)

MUSIC REVIEWS

ELDOPA - "Skinless" EP

OK kids, listen up. ELDOPA's the name, and eerie dark grind is the game. This 4 piece (including a member of GRIMPLE) kick down a heavy dose of BUZZOV-EN influenced punk, especially the vocals. The lyrics read like a horror show, touching on torture, razors, splattered blood and death. Most of the current Oakland crust bands bore me, but these guys get the nod! A very solid first release! (RC)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

THE ELEMENT 79 - "Born Loser/Agent 38"

Not a bad band or even a bad sounding record, but I can't believe that these guys couldn't come up with a better idea for an A side than a "Back From the Grave" cover (MURPHY AND THE MOB, just in case you're wondering; well, that's THE UGLY DUCKLINGS, but let's not confuse matters) that doesn't differ substantially from the original (except for vocals that are trying a little too hard to be snotty and wind up sounding merely nasal [not a good thing]). "Agent 38" is a good instro that rocks more than you might expect from the title (probably the only genre of music more inherently limited than "surf" music is "spy" music, but don't let the smooth taste, er, title fool you; this is more in CEE BEE BEAUMONT territory [a good thing]). Next single put your best foot forward and eschew filler, you don't want to sound as though you're on Sympathy! (DD)
(360 Twist! Records, 749 S. Lemay #A3-237, Fort Collins, CO 80524)

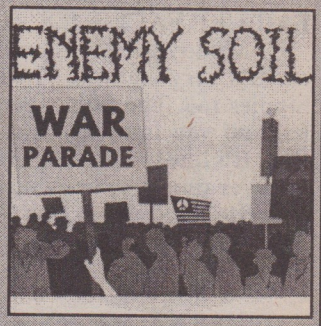
EMILY - "Riverrun" CD

Hey, this band really gets props for originality. Mining a vein symmetrical to bands like MISSION OF BURMA, RITES OF SPRING, or SIDESHOW, these guys manage to report their message to the world in a completely personal and unique voice. At turns, their sound is grinding and transcendent, their vocals poetic yet direct. I'd love to see these songs in a live context. Get this if you're tired of being jaded and tired of what's hip. (BG)
($8 ppd: San Jam Recordings, 9 Rue des Mesanges, 35650 Le Rheu, FRANCE)

EMORY SWANK - "Center City" EP

I'm surprised this one slipped by Tim (he must really be getting old). It's got a latter JAWBREAKER or KNAPSACK type sensibility to it, with occasional '77ish progressions thrown in for good measure. Right up my tree, if I do say so. Good cynical lyrics and a fresh, energetic sound make this one a keeper. (BG)
(Watermark Records, 111 W 24th St 6th Floor, New York, NY 10011)

ENEMY SOIL - "War Parade" EP



ENEMY SOIL surprised a lot of people with their debut EP on Relapse a year ago with their utilization of a drum machine in playing fast thrash. Though not as solid as that release, here they deliver 6 songs of in your face fast-core, with the drum machine going full blast. It's great to see a new version of playing thrash, especially when it's done right, like it is. (MW)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

ENSIGN - "Alzheimers" EP

Good, 4-song straightedge hardcore record. Plenty of mosh parts, sing along choruses and the like. Solid release. (CW)
(Indecision Records, PO Box 5781, Huntington Beach, CA 92615)

EVERREADY - "El Vato Loco!" LP

Mucho Rocko. This band is very tight and good. Sounds like they'd be great live. Sounds a lot like CRIMPSHRINE, but more postmodern. Sounds a little like NEW BOMB TURKS, but more punkish. Great cover, with thick, mint julup vinyl. Kudos to you! (BB)
(Cool Guy Records, 10140 Gard Ave., Santa Fe Springs, CA 90670)

EX CATHEDRA - "Tartan Material" CD

Thumbs up to Andi and the lads and lassies, cos their first full-length is great. Heavier on the ska than before, even as far as adding horns on some tracks, but without cutting back on the rock-out punk tunes either. I don't know how they'd feel about being classed as a Scottish RANCID, but the comparison seems to fit (in a nice way). As always, the SLF influence is well intact (especially in the title and cover). Did I mention the production by Frankie Stubbs? They've come a long way and it does my heart good to see them do well. (AM)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

F - "Die You Stupid Hippies" EP

Be warned this is not *thee* F - the quintessential gay, Republican Florida band of some years back. These guys are, from what I hear, are friends of the original F and were granted permission to take on the name for themselves. From Gainesville, these four songs are punk vitriol about beer, hippies, and general misanthropy. and I quote *"Emo-core, my fucking ass! You're all hippies just the same.....I'd like to shoot you with the the brand new gun I just bought."* Har! Not as good as the original, but amusing enough. (LD)
(Turd Records c/o Ivan, Hyde & Zeke, 1620 W. University Ave, Gainesville, FL 32603)

MUSIC REVIEWS

FAILURE FACE/E.B.S. - split LP

Muddy guitars, shouting, predictable, but well-recorded. It's very eighties. "I wanna watch you die, and kill kill hippies too. The fascist conspiracy must be disclosed, and I hate all you leftwing cunt zinemakers." Or something like that. It's like if the R.C.P. had a soundtrack. Much pontificating over mucky grungy noodling. (GS)
(Burrito Records c/o Bob Suren, PO Box 3204, Brandon, FL 33509-3204)

FAILURE FACE/E.B.S. - split LP

This is the last realease from both bands. FAILURE FACE goes out with a huge bang! Eight songs of pure hate and alienation attacking pro-lifers, drug addicts, cops, religion, etc. No mincing of words, or being all nicey nice here! EBS follow up their debut EP (less than 500 pressed!) with more of the same. Straight forward hardcore that gets down and dirty going for the throat lyrically. Pure hardcore from two bands who will be sorely missed by this reviewer! (MA)
(Burrito Records c/o Bob Suren, PO Box 3204, Brandon, FL 33509-3204)

FAIRLANES - "Hi! We're The Fairlanes" EP

Pop-punk without a hint of pretension or jumping on the bandwagon. These 4 guys from Boulder really deliver the goods on all 4 songs. Irresistible. (MC)
(Suburban Home, 1750 30th St. #365, Boulder, CO 80301)

FINLAY FISH CAMP - "Waiting" EP

Coming to us from the Sunshine State's capital, Tallahassee, four songs of pleasant melodic pop punk with that early 80's kinda "East Bay" sound. Catchy. (LD)
($3.00 ppd: Quincy Shanks, PO Box 184, Wayne, IL 60184-184)

FLEAS AND LICE - "Global Destruction" LP

Yet more excellent hardcore punk from this Dutch outfit. Far from typical, these guys combine intensive music with many tempo changes and a little metal to enhance the dark mood the music creates. Lyrically they address animal rights, Chirac and nuclear testing, suicide, Euro-Disney, war, and the like. Sure it's all been said before, but until these issues end... A split release between Skuld and Profane Existence. (MA)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

FLOBEE EGGPLANTS/PSEUDO HEROES - split EP

I tell ya, it's a great feeling to see people start bands that suck beyond belief put out vinyl. Both bands play limp hardcore punk. Can't help but wonder if they've only been around for a couple months and have money to throw around. This record sucks shit. (MA)
(Grade Z Records, 998 Catherine St., Meadville, PA 16335)

TH' FLYIN" SAUCERS - "Live At Stache's" CD

So this here CD was recorded live in February of this year. TH' FLYIN" SAUCERS play some pretty decent surf/rockabilly which I would be fairly interested in checking out if this wasn't a live recording which, while decently recorded, just isn't a necessity unless you're a rabid fan or an audience member. However, if you're a big fan of the genre, certainly check into this (LD)
(1487 W. Fifth Ave. #234, Columbus, OH 43212)

FORGOTTEN REBELS - "Pride and Disgrace" CD

No liner notes on this. But considering the pattern by this label, I suspect these are different versions (i.e. demo recordings) of these mid 80's songs from this Canadian combo. Some good old school stuff mixed in with glam and pop stuff. Maintains a decent amount of punk rockness considering the glam appearance. Although I really want a re-ish of these guys early punk stuff, this is a good release. (RL)
(Other Peoples Music, Box 227, Postal Stn P, Toronto, ON, M5S 2S7, CANADA)

FORK - "Product" EP

Hmm, I get this EP for review and the same day I see it in the used section at Epicenter, which is too bad. This is the kind of record that might not blow you away at first, but after repeated listenings will grow on you. This Phoenix band has the distorted vocals and heavy guitar sound similar to 16 and GLAZED BABY, but their lyrics are too bitchy. The singer seems to whine about MTV rock stars, teenage scenester shit-talker hypocrites, and crooked TV political figures throughout these 3 songs. Though not as good as most of the releases on Bovine, I'd like to see how these guys are live. (CE)
(Bovine Records, PO Box 2134, Madison, WI 53701)

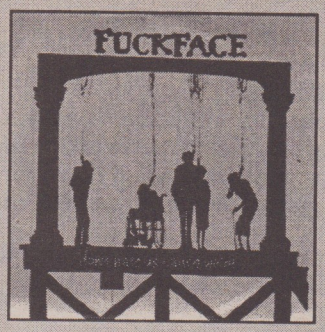
FORTUNE AND MALTESE AND THE PHABULOUS PALLBEARERS - "Konquer Kampus" LP

FORTUNE AND MALTESE's songwriting abilities have been amply proven with at least three LPs worth of originals, and their harmonies and vocal stylings are certainly well done and well rehearsed, but they have meandered from previous raw and rambunctious material to this tame-ass collegiate theme record. Johnny Bartlett's love of the BEACH BOYS can be heard all over this disc, the bands' first for his Hillsdale label. The songs are sugary and overproduced; the drums are almost inaudible and the organ overpowers everything. Not their best work yet, although "Tappa Kegga U.S.A." is an OK track. (CH)
(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)

FREAK SHOW - "The Earth Speech" EP

This band from Spain give us 4 angry political songs (sung in English) on this record. Some songs remind me of early FIDDLEHEAD (the one from Georgia) and others sound similar to MEREL. It seems to me they're trying to put themselves in the same category as the early English political punk outfits but just can't quite cut it. I also think this record would sound a lot more powerful if the lyrics were sung in Spanish. A split release from Sour Grapes Records in Spain and Day Dream Records in Germany. (CE)
($5 ppd: Daniel Ferrero c/o Sour Grapes Records, PO Box 506, 29640 Fuengirola, SPAIN)

MUSIC REVIEWS



FUCKFACE - "Don't Hate Us Cause We're..." EP

What a great record! This 7" comes with the whole set lyric booklet from their live shows, a "portal to the Fuckface psyche..." and a band napkin. This has great tag-team, screaming vocals, with superfast drumming and then the indecipherable swirl of guitar and bass in between. Like PAXSTON QUIGGLY but fast. Powerful lyrics and great delivery. (GS)
(Poverty Records, 915 Cole Box #115, San Francisco, CA 94117)

FUNNY BUNNY - "Can You Eat Money" CD

This is something you would find in Floyd's "reduced for clearance" bin at Epicenter. Generic, run of the mill pop punk that has been done so many times before, and much better I might add. It makes sense that they give "extra extra special thanks to Axl Rose". Oh well. (CW)
(Ataque Sonoro, Apartado 1789, 1017 Lisboa codex, PORTUGAL)

GIGANTOR/BASEBALL ANNIE - split CD

An 11 song split here. BASEBALL ANNIE sounds like a cross between LEATHERFACE, NOFX, and a generic Swedish pop punk band. Hence, some high and lows on their stuff. Still, about half their stuff is cool. Which brings me to GIGANTOR! One of the pop punk world's best. When is Fat gonna pick these guys up for US release? Fellow pop punkers cannot find these guys' releases. Blistering stuff that would be the best thing on Lookout. Some of this may be previously released on a 12" (same versions?). Still awesome! (RL)
(Lost And Found, Bunteweg 1, 30900 Wedemark, GERMANY)

GODSTOMPER/CATHY AMES - split EP

South Bay Area grind split. CATHY AMES are heavy, dull, and not too grindy. Screeching vocals. GODSTOMPER are more raw, with guttural bass tones and to the point songs. Nothing new here, but you'll love slashin' something up while listening to this. (BB)
(Cesspool Records, 985 Bidwell Ave, Sunnyvale, CA 94086)

GREY SPIKES - "Thunderation" EP

These guys try to do what most bands fail miserably at which is playing great rockin' punk stuff. These guys are one of the best things I've heard out of ol' SoCal in a while with their steam-roller punk *rock* attack. Check out Side 2.'s awesome cut "Infinite Attitude" for a slice of raw rock 'n' roll bliss. The whole EP rocks from start to finish and is worth searching the bins or pestering you local record store clerk for. Hell, it's even worth all the time going to the post office, yes it's that good. (EY)
(Demolition Derby Records, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

GROVER - "Trials And Tribulations" EP

Wow! This band sounds like SoCal '92, but in all the good ways. Sounds like Lemmy's little brother on vocals. Melodic, catchy, aggressive, progressive. Sounds along the lines of SEEIN' RED. Very good. (BB)
(Clandestine Suprise, 299 Bolton Rd, Radcliffe, Manchester, UK)

GUITAR WOLF - "The Wild Guitar" EP

Fans of Mr. WOLF's manic and inspired live performances should pick up this 45, as it captures well his energy and zaniness. A cover of THE STONES "Satisfaction" and an 'original' called "Thunders Guitar", delivered in classic, out-of-tune and jerkily strummed abandon. Truly one of Japan's finest exports. (CH)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

GUITAR WOLF - "Missile Me" EP

I really couldn't expect more from these psychos than what they've already accomplished: two great deranged rock 'n roll LPs and some choice single sides that set the standard for 'moderne' fucked-up sound. Not to mention some of the best live shows I've ever seen.... and so polite! Well, I heard they have another LP comin' and here's a fat one right down the middle. A side is a patented git-thing about 'whatever' that's lots of fun and the flip is the first ever TEENGENERATE cover... correct me if I'm wrong. True genius knows no language, so translation is unnecessary. "GEEEEETAAAARRREE!!!" (RW)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

GUTFIDDLE/SIX - split EP

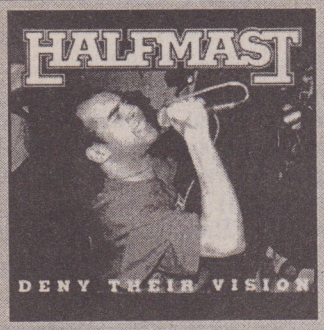
Two bands from Phoenix. GUTFIDDLE does pretty good pop-punk with strident "guy" vocals that reminds me of everybody from Greg Gaffin to Milo and even Lance Hahn—but with more "emo" type musical elements intertwined with fast pop-punkiness than the aforementioned examples. Certainly a popular genre these days. SIX come across as a lightweight NIRVANA with more drone and less lyrics. (HD)

(Dirty, PO Box 82471, Phoenix, AZ 85071)

GUZZLERS - "Supersonic Wankers" CD

Joyous surprise of the month, this band is so great!! Wow! Where have they been? Where are they going? My head is spinning nearly off. Gnards galore, tough guy DEVIL DOGS punk rock that never quits. Great vocals, loads of bass. This totally makes up for my not getting to review the ONYAS. This band is from France, and they rock like they've been around. Forget anything good I've ever said about anybody, this is the shit! (RY)
(Total Heaven Records, 19, Rue St Michel, 17100 Sainte, FRANCE)

MUSIC REVIEWS



HALFMAST - "Deny Their Vision" EP

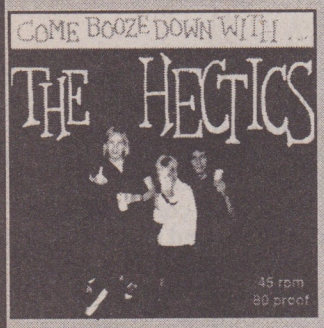
Mid-tempo straight-edge hardcore. No more, no less. (MA)
(Ambassador Records, 976 W. Foothill Blvd #464, Claremont, CA 91711)

HAULIN' ASS - "Ain't Nothing Like A Town With A Prison" CD

First off, these guys' band name is pretty stupid. Only Helen Wait would be more stupid. Although they kinda make up for it with a cool LP title. Maybe they should change their band name to "Ain't Nothing Like A Town With A Prison". Just a suggestion. I'm also developing a suits and scooters bands who sound punk theory. Being that they all sound cool. These guys play great tuneful retro punk with mod and pop overtones. But by no means slick or power pop. UTTERS, US BOMBS, RANCID. A cool new old school band here. (RL)
($10 ppd: Lethal Records, PO Box 5481, Fullerton, CA 92838)

THEE HEADCOATS - "Thief/ Automatic Love"

I know what this record's gonna sound like even before I put it on the turntable. In most cases, this would probably be bad, but, hey, it's THEE HEADCOATS, buddy, and I know it's gonna be just great. How could I possibly be wrong? A couple more mellow songs, but they still manage to rock. The harmonica adds a weird little touch, too. (CK)
(360° Twist! Records, PO Box 9367, Denver, CO 90209)



THE HECTICS - "Come Booze Down With" EP

Standard, party-down, garage rock. Lots of "Come on, baby"s and that sort of thing. Heavy on the guitars, no bass whatsoever. Two female singers, one who sounds like Betty Boop at times. This is good, just not my cup of tea. (JN)
(360 Twist Records, PO Box 9367, Denver, CO 80209)

HELLNATION - "A Sound Like Shit" CD

Don't let it fool ya, the title of this can't be any further from the truth. This is full-on, manic grindcore, nothing less. They were the first to take the high-pitched screech vocal style to another level. It gives the audience a sore throat just listening to it. The songs contained within cover a long history of the band, just short of a few releases. It's missing the "Control" LP (their 2nd LP) and the "People's Temple" 7" (their 1st). This would be essential at twice the price. (MW)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

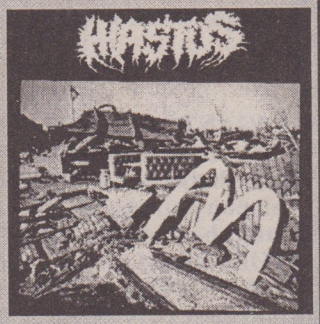
HELLNATION/C.F.D.L. - split EP

HELLNATION will rip out your lungs and feed them to ya. Five cuts of sheer brutality on... pretty periwinkle vinyl. C.F.D.L. is a little more cock rock than I can sit down for. I wouldn't bring any of these people home to mother's for Hanukkah. (BB)
(Sound Pollution Records, PO Box 17742, Covington, KY 41017)

THE HERMAPHRODADDYS - CD

Great cover art. But I guess you should expect that from a great band! Rad rockin psycho-billy from this lovely town we like to call San Francisco. Evenly mixed, means great sound that does this band justice. All you have to do is take my word for it and get off your Nick-At-Nite watchin ass and buy it! Hell, buy two! (AT)
(Red Devil Records, PO Box 347422, San Francisco, CA 94134)

HIASTUS/TOTUUS - split EP



HIAASTUS play mid-tempo hardcore with crust dual vocals—one deep, and the other in the middle. Lyrically, they call for animal rights, the refusal of drugs, religion, and war. TOTUUS are a bit more interesting, injecting more energy into their sound. Raw hardcore with no frills whatsoever. Pretty good stuff. Lyrically, it's all in Finnish, but the music gives a good kick. (MA)
(Ronky Records c/o P. Tuotanto, Box 69, 40101 Jyvlskyla, FINLAND)

HOT WATER MUSIC - "You Can Take the Boy Out of Bradentown" EP

No doubts about this record kicking ass. Two songs of mid tempo melodic hardcore that fell somewhere between early SAMIAM and AVAIL. This release is laden with crisp, chunky guitar rhythms, a brutal backbeat, and yelled choruses. Snatch up this Gainesville band's release soon, I guarantee few will laying around for too long. (CW)
(Schematics Records, no address)

I HATE YOU - "Seven Inches Of Hate" EP

A package dedicated to X's on your hands, nice layout, good lyric sheet, color vinyl and interesting and youthful approach to an age old story. The music falls short of anything but punk, sing-along, hardcore. Laced with anthems and easy to remember lyrics. Could be the new MINOR THREAT? (SM)
(Tied Down Records, PO Box 134, Lansdowne, PA 19050)

MUSIC REVIEWS

IGGY & THE STOOGES - "I'm Sick Of You" CDEP

Yeah, Bomp records put out a great single in 1977 of stuff 'left over' from the 1972 sessions that gave the world "Raw Power". Lots more has surfaced from that time, but the first three cuts on this are still the best of the bunch. The CD is rounded out with five songs of post recovery Iggy with the various bands he threw together from '78 to '93. "Shake Appeal/Tight Pants" from 1978 is the best; the rest should have stayed on tape-trader's lists. (RW)
(Bomp Records, PO Box 7112, Burbank, CA 91510)

INFOMANIA - "Cynical Black Geeks" CD5

I don't think I'll ever get over punk CD5's, but I'd probably better get used to it. Once you get past the techno-music looking cover (in a slim jewel case, no less) you'll hear some very pretty sounding English 77' style punk with very heavy, unpleasnt pop overtones. It could appeal to fans of the BUZZCOCKS, but INFOMANIA's lack of zing would even make that unlikely. (EY)
(Scam Inferno, no addresse)

IN/HUMANITY - "The Nutty Anti-Christ" LP

Another document of the power coming out of the punk scene in the Carolinas. IN/HUMANITY has had really solid seven inch outings, but I wasn't sure how well their punchy bass-driven hardcore would fare on a full length. I'm most pleased to report that this LP kicks ass. The songs are all quick and to the point, much like CITIZEN'S ARREST, with variations getting thrown in here and there, such as samples, which keep everything interesting. Lyrics spit bile at racists and homophobes while taking time to remind us of a valuable tool we all hold in our hands—*suicide!* Get this record and imagine a diminutive, "Taxi Driver" era DeNiro jumping up and down and you've got a good representation of IN/HUMANITY's live show. (TH)
($6 ppd: Passive Fist, PO Box 9313, Savannah, GA 31412)

J CHURCH - "Racked" EP

Whatever you say about J CHURCH, you can't say they are lazy. They consistently put about five times as much stuff as most bands. Seems as if every time Lance goes to the bathroom or bumps his head, he writes a song about it. This EP features his ruminations on drinking off a girl leaving, a roommate moving out, and a simple, yet effective revenge song. The production is tons better these days, but it's still the same old J CHURCH you either love or hate. (BG)
(Vagrant Records, 2118 Wilshire Blvd, Santa Monica, CA 90403)

JATESAHA/HARDCORES - split EP

JATESAHA play straightforward hardcore without much variation or character. HARDCORES are along the same lines, except with more speed. To say this is amazing would be to say the king's new clothes look great. (MA)
(Nobody Records c/o P. Tuotanto, Box 69, 40101 Jyvlskyla, FINLAND)

JOHNNY PANTSLESS/VELMA - split EP

Who shall I start with first? Uh...okay, we'll start with JOHNNY PANTSLESS. JOHNNY PANTSLESS is in a way your average sappy power-pop band. But better. Um... Kinda like the ever so sappy QUEERS (when they were sappy of course). Good, clean, sappy, fun stuff. VELMA on the other hand... Not so good. Not necessarily terrible, but just, you know, not so good. Kinda like a REEL BIG FISH spin-off. Or a better version of LATEX (who wasn't so good either, might I add). All together, the record is okay, but the sound quality reeks. All this hissing and popping. Yuck! (AT)
(1921 1/2 E. 7th St., Duluth, MN 55812)

JUNIPER - "Premier" CDEP

French girl-pop that reminds me, in all seriousness, of a better VERUCA SALT but probably closer to S.F.'s own CINNAMON IMPERIALS with say, BOYRACER and the WEDDING PRESENT in tow. Chock full of hooks and things and fast, strummy tunes. Not quite fuzz pop, not quite pop punk, but somewhere in between and very toe-tapping. (HD)
(Total Heaven, Asso, Gallium IX, 39 Rue Maillochon, 8600 Poiters, FRANCE)

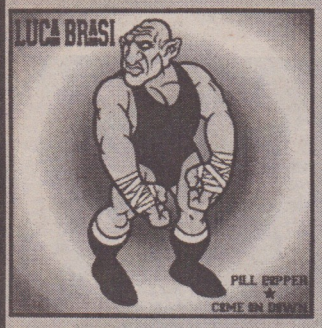
KING RAT - "The Town Liar" CD

This Denver 3-piece is a basic rock n' roll bar band. Listening to this reminds me of the days when I had long hair, wore flannels all the time, and was into SOUL ASYLUM (before they totally cheesed out). Too bad this didn't come out 10 years ago when I would've liked it. I did like the lyrics about getting older, dealing with life, etc. Hopefully this band will do the opposite of what the REPLACEMENTS and BOB EVANS did as time went by and get better instead of worse. (CE)
(Hotshot Locksmith Records, 1525 S. Holly #104, Denver, CO 80222)

LIMECELL - CD

Okay, grab an SG, plug into a Marshall full stack and grind out a couple of power-chords. Now, have one of your friends hit you on the head with a mallet while you chug a bud and you'll get the idea of where this release is coming from. This mixes equal parts hardcore, rock n' roll and punk into a furious, fifteen song assault that doesn't give an inch. One question though, where's the vinyl? (RM)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

MUSIC REVIEWS



LUCA BRASI - "Pill Popper" EP

The songs here really remind me of such BLACK SABBATH-esque bands as SLEEP and at times EYEHATEGOD. I swear that part of "Pill Popper" is lifted from the song "Sweet Leaf." There is also an experimental JESUS LIZARD touch to be found here. (TH)
(Reproductive, PO Box 398073, Cambridge, MA 02139)

LYNYRD'S INNARDS/THE NATION OF WENONAH - split 10"

THE INNARDS start off strong, blazing with "20 Go To 10" that segues perfectly right into "Sodapop". The mock ADAM ANT "Prince Charming" cover art and straight-up version of "Stand and Deliver" is done well, maybe too well. THE WYNONA RIDERS are THE NATION OF WENONAH and execute 4 solid WYNONA RIDERS' tunes, but nothing terribly exciting. (HM)
(What Else? Records, PO Box 3411, Dayton, OH 45401)

MACH KUNG-FU - "Spicy Drum/Rockin' At The Phil"

Tim says, "You'll like this Shane, it's wimpy". *Wrong!!!!!!* What you got here is today's overkill; Japanese, surfy, good spiffy dressers, old Fender guitars, reverb, crazy psycho-billy vocals, slick early '60s like packaging..... in other words it's complerely boring!!!!! Jesus Christ folks, this world is coming to an end soon.... let's get some spunk back into our diets when it comes to entertainment.... I want a meal fit fer a king. I'm tired of all this junk food. (SW)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE MAGGOTS - "Staff" EP

Guitar based punk with a whole mess of energy and down home hostility. Fun in the way that throwing pennies at cops from rooftops is fun. OK production and two songs. Not the old S.F. punk band! (FR)
(Curve Of The Earth, 1312 Boylston Street, Boston, MA 02215)

MANIAC MIRACLES - "New Direction" EP

Jesus, another winner here folks....goth, punk.... I don't know what the fuck to call this shit. They're from Finland I guess... very long winded seven incher... I thought it would never end. Chick singer... unmemorable song writing... pretty boring....goth, punk...whatever you wanna call it.... *it sucks!!!!!!!* (SW)
(Tuomanen, Ramsaynkuja 1 D 26, 02780 Espoo, FINLAND)

MARBLE - "Spinning Around" CD

I don't like this. This is pop punk in the WESTON vein, without the punk or decent pop hooks. Shit like this is why my friends make fun of me for liking this genre. Besides that, they look like all those kids who used to beat me up in high school. Oh well, when punk isn't cool anymore, these guys probably won't be around. (JF)
(Taystee Records, 411 E. Pleasant St., Mankato, MN 56001)

MCRACKINS - "Back To The Crack" CD

The Dog and Eggs trio is back. Yup, these wacky Canadians have brought us yet another dose of their RAMONES inspired punk. Like most of their previous releases, this one is hit or miss. With the hits being the tracks where you can understand the vocals, and the misses being the tracks were you can't. Basically, it boils down to this: If you like the MCRACKINS' other stuff, you'll enjoy this one. If you haven't heard the MCRACKINS, try out their releases on Shredder first. (JF)
(One Louder Records, PO box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

THE MESS - "Going Mental" EP

This high energy 3 piece pop punk band has one snotty vocalist. All the songs on here except the instrumental are about losing your mind one way or another. Whether it's being a "Guinea Pig For N.A.S.A." or that sleep depriving "Swing Shift", everyone in this band is "Going Mental" and that's a good thing for us. (MM)
(Direct Hit Records, PO Box 494946, Garland, TX 75049)

MISERY/ASSRASH split EP

Wow! Awesome looking picture disc EP from these 2 Minneapolis bands. The MISERY side is slow and heavy, similar to CAVITY (from Miami) but then speeds up to sound like their neighbors CODE 13. Their lyrics mainly deal with the corrupt political world. ASSRASH sound like SUBMACHINE here with songs about being wasted, dirty, and jaded. A really good release! (CE)
($4 ppd: Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

MISERY INDEX - CD

Another CD to add to the list of the "there's just too-damn-much-music-out-there" category. Even though this disk does contain some good qualities, such as the thrash song entitled "No More Pretzels" or the super heavy riff starting off "Chickenfist", it's just not enough. Mix one part of tune low distortion, with one part melodic singing alternative stuff, and ya got this. (MW)
(Probing Toad Production, 1009 Davis #27, Evanston, IL 60201)

MUSIC REVIEWS

THE MODS - "Twenty Two Months" CD

So you're into the mod scene? You like THE JAM, THE CHORDS, THE JOLT? Well you *must* buy this great CD by the THE MODS. There are 22 blasts of energetic music from this obscure, criminally neglected Canadian band. The tracks were recorded during the almost 2 years the band was together and languished to indifference till Other Peoples Music remixed them for this release. Comes with a informative 16 page booklet full of info, photos and flyers. Great job. (MM)
(Other Peoples Music, Box 227, Postal Stn "P". Toronto, ON, M5S 2S7, CANADA)

MONDO TOPLESS- "Fifty Thousand Dollar Hand Job" CD

Sure it seemed like a good idea at the time. You know, you got some money to burn so why not have some fun? It was cool. You enjoyed it. But now thinking back on it you would have probably would have enjoyed one that cost only ten dollars just as much. (CK)
(360° Twist! Records, PO Box 9367, Denver, CO 90209)

MOTHERS AGAINST SEX ASSOCIATION - "Estonian Karaoke" EP

Three songs come directly from Finland. Polished and proud. A dash of fast hardcore with grinding fallouts. Guitar rock verses, punk vocals. Not anything that moved me into a frenzy.(SM)
(Crawfish Records, Brahenkatu 7, 20100 Turku, FINLAND)

MYRROS - "Katoava Karu" EP

This is heavy, blood-curdling punk rock from Finland, not unlike a Scandinavian MISFITS. Without Danzig, of course. Huge, dark guitars and bass, and scary vocals too. It seems to be an independent production, very home-made and worth having. (GS)
(P. Tuotanto, Box 69, 40101 Jyvlskyla, FINLAND)

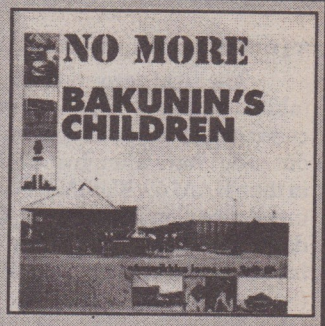
NAKED VIOLENCE - CD

Kinda metal/rock/punk stuff with big fuzzy guitar, and lots of bass solos. Not the worst thing I've ever heard, but it just doesn't compare to the best. If this is their first record, they'll probably hunt me down and kill me, as this may have taken all they had. If all they wanted was to play fast rock n' roll, they've made the big time. There's potential, and the right idea, wish I could say more. (RY)
(Envy Records, PO Box 42629, Portland, OR 97242)

NEW GIRL ART TREND BAND - "New Story" EP

Wow, I didn't think MRR still reviewed records like this. Very arty, yet the distorted guitars keep things rooted in that early experimental post punk sound. This band has 5 women members and I can't help comparing them to early RAINCOATS (first LP) or Peel Session era SLITS. Cool handmade record cover with melted wax and burned paper. (MM)
(My Poppa's Leg, 3208 Duval St. Austin, TX 78705)

NO MORE/BAKUNIN'S CHILDREN - split EP



Sixteen songs crammed on a single 7" and, no, the songs are not 5 seconds long and sound production is surprisingly pretty good. NO MORE have an all out urgency that makes you want to go out and smash things up. This political punk does an excellent job of mixing all out attack with just enough melody. I hear everything in this music from CONFLICT to GORILLA BISCUITS. In the vocals I even detect some Mike Muir (SUICIDAL TENDENCIES) style annunciation. BAKUNINS CHILDREN go a bit more for the thrash with vocals and sound that grates and grinds on the ears. Stuff doesn't get much more straight forward - both bands are up front and intelligent in their anti-fascist, anti-capitalist, pro-animal anarchy politics. The record is a benefit for two people that are being taken to court for libel due to their anti-McDonalds organizing. (MK)
(Skunk Records c/o Ronnie Riot, 11 Rue Schantz, L-7741 Colmar-Berg, LUXEMBOURG)

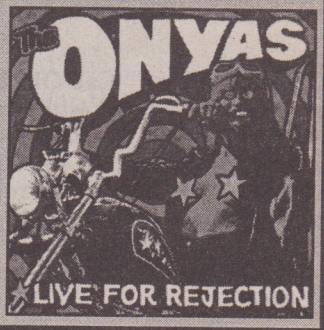
OHEISVASARA/AURINKOKERHO - split EP

OHEISVASARA are Finnish hardcore/punk lifting the banner of fast, loud and angry. Lyrics in Finnish, kinda lo-fi production. AURINKOKERHO are fairly poppy at times with punk leaning at time towards new wave sound. Diverse, eclectic music that keeps you interested. Lyrics in Finnish and translated into English. Good. (FR)
(Halla Julkaisut, Kartanontie 9, 12400 Tervakoski, FINLAND)

OI POLLOI - "Total Anarchoi" LP

Before this band started writing songs about baking and Stonehenge they where a full on, boots and braces oi band and believe me, they where one of the best. Thankfully, this reissue captures more of the oi side of things. The a-side has tracks from their early skinhead days and nearly every one is a classic. Guttural vocals, heavy guitars, lots of shouted choruses and the like. Not super fast mind you, but still more powerful than most bands today that try to do this type of stuff. The b-side is a live recording and along with having some of the funniest lines I've ever heard on a live punk album ("are you ready to mosh against multi-nationals?" and "these strawberries, gathered by my own hand. Uhmm, so succulent") it also shows how this band started to drift in a more crusty/anarchist direction. If you've never heard this band's early output, pick this one up for sure for the a-side and I suppose you can throw on the b-side for a good chuckle or two. (RM)
(Step-1, PO Box 21, Tenterden, Kent, TN30 7ZZ, ENGLAND)

ONYAS - "Live For Rejection" EP



Aussie band. Very rude. Probably drunk. First single awesome. Buzzy. Loud. Punk. This is more 'straight'. Less catchy. Kinda Am-Rep. These guys have a future, but this is average. I'm sure there's better stuff in 'em. I am waiting. Patience. (RW)
(Man's Ruin, 2415 3rd St. #239, San Francisco, CA 91407)

MUSIC REVIEWS

THE OPPRESSED - "Music For Hooligans" CD

The final recordings from this band who date back to 1981 (although there was a lot of down time in the interim). These guys called it quits at age 15 figuring they accomplished what they started out to do "have a laugh and have a say". Anyways, a great oi release in the SHAM 69/BUSINESS vein. True to their oi roots for sure. No metal direction here. Strong Cockney accents and sing-a-longs for days. A cool cover of the FARM's "All Together Now" too. All oi bands should age this well. (RL)
(Step One Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)

ÖPSTAND - "No More Police Brutality" EP

This is ear splitting, full throttle, hardcore thrash from France that rose my fucking blood pressure. From the get-go of each song, the singer screams his head off until the very end. This record is not for the faint hearted. Informative little booklet on their political views comes with each seven inch. I am looking forward to their future release with SEEIN RED. (CW)
(Praxis Records c/o Jeremy, La Tullierie, 40120 Lacquy FRANCE)

THE PISS DRUNKS - "Alcoholocaust" CD

Now I've done some pretty silly stuff while drunk, but I have never I can assure you, peed on myself. I'm told it's possible to do so, but that's just disgusting. Anyway, this is a great CD of wicked fast hooky hardcore. Chunky bass lines, snarled vocals, and pissed-off attitudes. These cretins are probably fun as hell live. (Lose the acoustic guitar snippets tho' Brrrrrr....) A certain keeper. (LD)
(Ransom Note Records, PO Box 40164, Bellvue, WA 98015)

PLAYMATES/MORE FUN - split EP

Two Japanese bands that could be categorized as somewhat "power pop". The PLAYMATES are low-fi punk but with hooks and hooks galore—imagine if GUIDED BY VOICES' "Bee 2000" were melded with, say, the RECORDS first LP with more raucousness. I detect a pop classic in their song "Lightning Girl". MORE FUN does a more traditional power pop thing with a certain RASPBERRIES rock hookiness with a 20/20 sense of pop and songs that would make Greg Shaw proud. And on top of it, the accents actually don't detract but even add. Highly recommended for those of you who remember the bands mentioned here. (HD)
(Little Finger Records, 3-13-21-281 Horinouchi, Suginami-Ku, Tokyo 166, JAPAN)

POISON IVY - " Call Of The Wild" CD

A Swiss band with an odd combination of influences. They look like the RAMONES, but they play a hybrid of rockabilly and metal. I'm sure that when they aren't practicing they are watching horror movies. It's sometimes interesting, but I'm warning you, it's not for the weak. I'm not exactly sure who it's for. (CK)
(DFP Music, Eichmattweg 1, CH-5082 Kaisten, SWITZERLAND)

THE PUKE - "Here Comes..." EP

Very cool '77 inspired punk rock. From Germany, these guys capture both the sound and the spirit of the beginnings of punk rock, but do not limit themselves to that, having a couple more "contemporary" sounding cuts. Cool lyrics, a catchy lead guitar, a steady head-bouncing beat and neat pic-sleeve. Recommended. (KK)
(Revolution Inside Records c/o Le Sabot, Breite Str. 76, 53111 Bonn, GERMANY)

RF7 - "Satan Vs. The Working Man" CD

I would have probably enjoyed this more if I had never heard of the band. RF7 was/is a band from the early '80s and they have a couple of older records out. I still wonder about the motives of these older bands that are getting back together post OFFSPRING, GREEN DAY, RANCID success stories. Besides my weird feeling I thought the LP was pretty good, especially the slower tune "Death Is In the Air". I wonder why they didn't think up a new name. (EY)
(Alive Records, PO Box 7112, Burbank, CA 91510)

RADIO AVANA - "Il Tuo Nuovo Territorio" EP

Oi! Oi! Yep, oi! Italian oi at that. Now of course that means that they're only singing in Italian. And all the lyrics are in Italian. Leaving us smelly Americans to wonder what the hell they're talking about. But it's fun. I like oi. But then again, who doesn't? They (of course) throw in a little bit of ska for us, but it isn't as good as the oi stuff. If you find this record, then I suggest you buy it. (AT)
(Anarco-Punk-HC-Old School Records, Via Di Mezz, 12-01100, Viterbo, ITALY)

THE RAYMONDS - "Out Of Their Vulcan Minds" EP

Catchy, simple powerchord pop-punk with lots of energy and primitive production values — it's the formula that's made for more than a few successes over the years, but here the results are charming but workmanlike. Five tunes, most of them goofy-funny, and all with the standard three and four chords, but the guitar energy stays with you longer than the hooks. About average for the style. (SS)
(Fuddy Duddy Records, 5373 Keikilani Circle, Honolulu, HI 96821)

MUSIC REVIEWS

THE REACHAROUNDS - "Drink" EP

Faster paced punk rock, many of the songs have a serious "twang", while others are more traditional punk. Lyrics are mostly about hot rods, chicks, booze and rock n roll and none of the songs really reaches out and grabs you. Not well recorded, it has kind of a muffled sound which definitely takes away from the overall package. (KK)
($3 ppd: Rebelnation Records, 1722 Homewood, Rockford, IL 61108)

RESTARTS - "Frustration" EP

It's really cool to see a "leather, bristles...." band come out of the U.K. than the more frequent and popular "boots and braces" types. The RESTARTS play a wide range of U.K. styles from the DISCHARGE-like "Delirium Tremens" to the more oi stylings of "Fuck the Lottery" and "Frustration", with the more chaotic sound reminiscent of the best of DISORDER or CHAOS U.K. thrown in for good measure. So if you like your music "loud, political and uncompromising" or love the school of "noise not music" than you'll be excited as I am about this disc. (EY)
(Blind Destruction Records, Box 29, 82 Colston St., Bristol, BS1 5BB, UK)

REVELATORS - "Serve The Man" EP

Another band frees itself from the past and just plays great, rockin' punk that some immediately classify as 'garage', a term that has lost all meaning except for Italian bands who wear frilly shirts in their fish-eye album shots. Weird loping drums, phlegm-vox, recorded in a basement, no pretense, as Ami as hepatitis and just as catchy. It's a keeper. (RW)
(Crypt Records, 1409 W Magnolia, Burbank, CA 91506)

REVILLOS - "From The Freezer" CD

If you expect the REZILLOS from this post group, you're in for a shock. More along the ways of the early B-52s. Campy and fun techno-ish stuff. Mostly unreleased old recordings (1979-82) on this 20 song release. OK in a nostalgic sense, but it sure ain't the fucking REZILLOS. (RL)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

ROBIN HOODS - "Dancing Angel" EP

This 7" has a slight '60s retro feel crossed with an early NIRVANA influence. I'm not sure how punk it is, but I really enjoy it. I wish it came with a lyric sheet, 'cause even though these Frenchmen sing in English, I can't understand what they are saying. (JF)
(TIMER, 17 Rue de Montbron, 1600 Angloulême, FRANCE)

D'ROTZBOUWEN - "What I Want" EP

A 7" that totally blazes! The music on this is really fast hardcore with vocals, female and male, that sear. There's that desired density and heaviness, plus the songs rock! Profits from the sales of this record will go to "Objectif Tiers-Monde" for a Haitian help program. (KG)
($6 ppd: Skunk Records c/o Steve Differding, 105 Rue de Belvaux, L-451- Oberkorn, LUXEMBOURG)

SCARED OF CHAKA - "Masonic Youth" LP

A record in keeping with the Empty Records mandate of providing '90s party sounds for the greater Northwest and boy does this rev! But in all seriousness, this is a good hooky upbeat slab. Sonically, these guys sound like if the MR. T EXPERIENCE subscribed to the Rip-Off Records aesthetic but, of course, with better recording and bigger guitar amps. And I do detect a very appealing old school feel, though it is used in measured doses (therefore don't expect endorsements from Mr. Roehrs). Furthermore, any guys who can write a song bursting with pop ingenuity like "Wanna Make It Happen" is just alright with me. Go guys go! (HD)
(Empty, PO Box 12034, Seattle, WA 98102)

SCREAMIN' BLOODY MARYS/ CANDY SNATCHERS - split EP

It's not a tough call on who won this battle, in fact I'm sure you'll decide after the first few seconds of the CANDY SNATCHERS. If you've never heard these guys, you're missing out, because they lived up to all the hype that people have been giving me. Killer punk rock tuneage, with great rocking early punk feel, I can't describe it, just buy it, it's worth it alone for the CANDY SNATCHERS trax. On the flip side tho, is the bicycle messenger (that's what these guys look like, well S.F. bike messengers, that is...) punk of the S.B.M. whose rock (rock in a bad way) never clicked for me when I saw em' live a couple years back. I especially disliked their dry cover of the DK's "Police Truck". At least you'll never have to turn it over. (EY)
(Frisbee Records, PO Box 130, Ardsley, NY 10502-0130)

SCUM OF SOCIETY - "Life Control' EP

This disk heaps itself in a typical metal punk blend, seems bland to me. Metal guitar riffage, double bass drum beats, throw in some hardcore and a little of thrash mania. Could be just another political scream from the kids of Italy. Gives a feeling of DOOM. (SM)
(Cristofoli Andrea, Via Isonozo 63, 04100 Latina, ITALY)

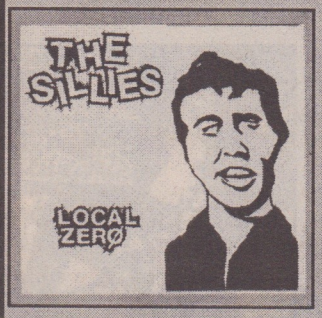
MUSIC REVIEWS

SECONDHAND - "Droppin' The F-Bomb" CD

Solid '90s hardcore with a cool CIRCLE JERKS cover and an annoying CURE cover. Good, but it doesn't stand out in a style that's too popular. (HM)
(Motherbox Records, 60 Denton Ave, East Rockaway, NY 15181)

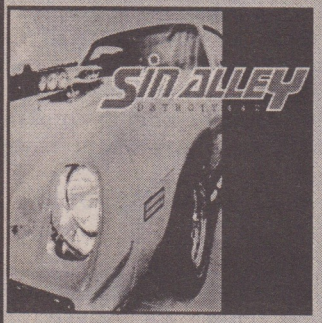
SIDEBURNS - "All Skinhead Cons" EP

Fuckin' merciless hammer streetpunk oi from Japan! This shit will scorch the fuzz on your skinhead! You wonder why the kids love oi? Spin this superior disc and it will be readily apparent. Do your homework: the SIDEBURNS are featured on "Super Yobs Volume 2" on Vulture Rock. SIDEBURNS are one of the hardest hitting oi bands playing today. This music has substance and celebrates comradery among the skins. Great! (BR)
(Helen of Oi, 15 Spring Gardens, Ventnor, Isle of Wright, PO38 1QX, UK)



THE SILLIES - "Local Zero" EP

For all the goofy packaging, I was expecting little more than a recorded cacophony of farts, but this is a splendid punk rock delight. The boy singer sounds like quite a pistol. Raw and fun, full of youthful vigor, and, ooh, pretty turquoise vinyl. (JN)
(Jolly Ronnie Records, 1301 Custer Rd. #202-170, Plano, TX 75075)



SIN ALLEY - "Detroit 442" EP

Double-sevens from a Belgian band that wants to be baaaaad. Doing a really great cover of BLONDIE's classic song is a damn intelligent beginning, but it's downhill from there as self-consciousness sticks the boot in. Is there white trash in Belgium? Do they listen to HEINO records when they're feeling randy? Sorry. (RW)
(Demolition Derby, Tervuursestwg 1h, 1820 Perk, BELGIUM)

SISTEMA NERVIOSO - "Where Tyranny Begins" EP

This is probably the best EP I've reviewed all month. 7 songs of super-tight hardcore, that hits the beloved blast beat. There's three people carrying the vocal responsibilities, so it's always going back and forth between the low GROVER growl, to the "I'm choking on my own phlegm" scream. I put money down that you're gonna be hearing their name a lot now, especially after a debut like this. (MW)
(Bad People Records, PO Box 480931, Denver, CO 80248-0931)

SINKHOLE / NEW SWEET BREATH - split EP

SINKHOLE play punkish hard rock that's predictable by today's standards. The first of their 2 songs is faster, shorter, and better. NEW SWEET BREATH play alternative rock that sometimes rises above the average for that sort of thing. One of their pair of tunes is catchy and cool. (MC)
(Ringing Ear, 9 Maplecrest, Newmarket, NH 03857)

SO WHAT! - "Eddy" CD

Hey, this sounds like a band Fat Mike would've liked while hanging out in Europe. This pop influenced German band sound similar to a lot of Fat Wreckords bands, but for some reason made me think of the MISFITS on their song "Eddy Swirl". I really like their hilarious song about the "Michigan Militia" and the fact that they tell people to support smaller bands and cut down "American Fat-bands" in their song "Major Deal". Why then are they on a label notorious for ripping people off? (CE)
(Lost And Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

SOCIAL GENOCIDE - LP

Austrian politco-stench that all you patchy panted cretins go for. Good pace, with a hint of "Dis" behind, and lyrics concerning major labels, nuclear war, etc. My only critique is that I h-a-t-e, hate those low growl puke vocals to the point of violence -hey wait this actually at 45rpm, never mind.... (LD)
(Fallen Records, Postfach 656, A-6905 Bregenz, AUSTRIA)

SONIC DOLLS - "Boys' Night Out" LP

As soon as I dropped the needle on the first song, my head went into auto-bounce. Wow. Straight forward, simple, catchy popish punk rock with nasally, whiny lyrics (Ben Weaselish) that make it a definite thumbs up. If you like catchy songs about girls, beer, and more girls that are obviously RAMONES influenced (without actually sounding like them) then you must acquire this. If you do not like this sort of thing, then buy this and be converted. (KK)
(Radio Blast Records, Buchenstr. 18 B, 40599 Düsseldorf, GERMANY)

SPAZZ/MONSTER X - split EP

Those funk masters SPAZZ team up for yet another split. This time around they share the vinyl with MONSTER X. This shit is ruthless. Listening to this is more draining than a round of Thai kickboxing. And top honors to SPAZZ for the song title of the year; "Jean Claude Bland Dan In A Steel Cage Match With Mean Steve Segal For The Title of Crowned King of Hilfiger Apparel: WWF Style". (RC)
(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

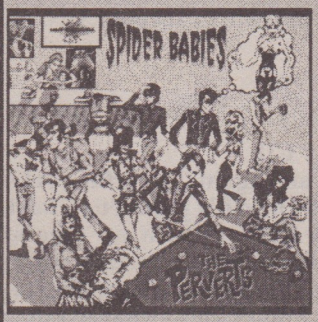
MUSIC REVIEWS

THE SPENT IDOLS - "Hugs Und Kisses" CD

Wow! These guys do a really good job of mixing the early SoCal sound with late '70s English punk not unlike THE U.S. BOMBS and THE STITCHES. Really catchy mid-tempo punk with snotty, somewhat monotone lead vocals and back-ups in all the right places. Twenty songs in all, half of which were recorded in the studio and half live. Definitely a keeper, even the live tracks. (RM)
(Spent City Records, PO Box 383, Vista, CA 92085)

THE SPIDER BABIES - "Web Of Hate" LP

With a partially new line-up including one AUTOMATIC, THE SPIDER BABIES whip out another LP full of great angry punk venom which is of course, accompanied by a set of really damn idiotic lyrics. Bitter songs about women with the gratuitous usage of words of the fag/queer school - which are kinda y'know a little unnecessary, boys. My lecture aside, this is a great LP of snotty garage punk, the proper emphasis being the word "punk". A definite rocker, although a somewhat idiotic one. (LD)
(Frisbee Records, PO Box 130, Ardsley, NY 10502-0130)



SPIDER BABIES/THE PERVERTS - split EP

I get the impression that THE SPIDER BABIES' "Teenage Gynecologist" is yet another attempt at offensiveness, but it seems kind of cute to me (then again, what do I know?). That and "Baby Sittin' Bastard" are for those unsated by their new LP; more of the same snotty punk rock and roll with some vestigial traces of garage (nothing wrong with that!). On the flip (and semi-flop), THE PERVERTS do a competent surf instro (in other words, a throwaway track) and an OK medium paced garage style number which is apparently from a forthcoming LP (in other words, a redundant track since anyone who likes the song would presumably buy the LP); how many times do I have to tell you musician types that people actually pay money for these records? Jeez! If THE SPIDER BABIES (the heroes of this story) can spare two solid specimens from their songbook for a 7", so can you! (DD)
($3.50 ppd: G.I.. Productions, PO Box 6948, San Jose, CA 95150)

STAND GT - "Turn On The Cartoons/Bring On The Joe Jacksons"

A good release in the SICKO/MR T vein. I thought these guys were great with their first couple releases. But, like with their LP, this is just good. Maybe it's the curse of multiple releases by pop punk bands. A bit slow and riff-lite to really grab me. Oh well. (RL)
(Radio Blast Recodrings, Buchenstr. 18B, 40599 Dusseldorf, GERMANY)

STAPLED SHUT/LACK OF INTEREST - split EP

This just ain't my groove. STAPLED SHUT is a perfect example. I mean, death metal? P.U. Just didn't grab me. Fast paced "metal" in the same vein as OBITUARY. And when I say "same vein", I fucking mean it! LACK OF INTEREST pretty much explains itself. They're just another yucky death metal band. Same bullshit line as above, they sound like OBITUARY. But hey, if that's what they were going for, then good job. If not... (AT)
(Deep Six Records, PO Box 6911, Burbank, CA 91510)

STEEL MINERS - "Irony" CD

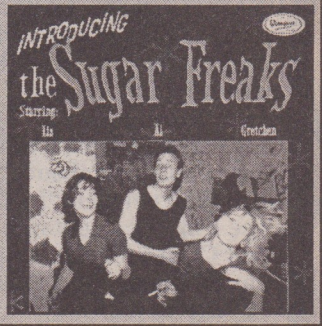
This full-length beats the pants off last month's lackluster Get Hip single. Fast, fun songs which kinda remind me somewhat of the DUMMIES amazing LP. Sixteen songs in all, most of which are definite keepers, this will certainly be finding its way into my CD player on a regular basis. Whoo! (LD)
(Double Deuce Records, PO Box 515, New York, NY 10159)

STEVE McQUEENS - "Got A Mission" LP

Global musical cross-breeding continues. You've heard of Japanese Straight-Edge Krishna Speedmetal, you're familiar with Danish Socialist Power-Violence, now get read for Germanic Chump-Rock. If song titles like "Sissy Jerk", "She's So Cool", "Come On A Ride" or "Coolest Girl" remind you the least bit of SUPERCHARGER, then you're on the right track. Crappy recording, shitty playing, lame band photo, pretty alright three-chord, sludgy punk rock from a band that only *wish* they were from South City rather than Oberhausen (wherever that might be). (JH)
(Incognito Records, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

SUBWAY SECT - "We Oppose All Rock & Roll" CD

These guys were cool. When everyone was trying to look all pissed off back in the day, these guys always looked dreadfully bored. A great arty punk/post punk band from the original 1976 UK days. Although Vic Godard went on to do some really boring jazz art crap, this was his moment. Think GUN CLUB or early SIOUXSIE. MEKONS? A bonus 3-song CD is included but I don't know if it's limited or not. Great stuff from an original band (at least in a punk sense). (RL)
(Overground Records, PO Box 1NW, Newcastle upon Tyne, NE99 1NW, UK)



SUGARFREAKS - "Summertime/I Feel Alright"

Total Punk-lite here, lacks of the dark humor of the SHANGRI-LAS, if you're into THE BANGS (pre-BANGLES) get this. (EC)
(Dionysus, PO Box 1975, Burbank, CA 91507)

MUSIC REVIEWS

STYMIE - "Surrounded By Idiots" EP

I see orange vinyl. I like. I see they're from Anaheim. I like. I hear the band. I like. I hear the singer. I don't like. To criticize constructively, the band itself is rad. They totally remind me of HI STANDARD (only they ain't Japanese). The singer on the other hand could use some work. It's like the vocals are all in monotone. The backing vocals are even better than the lead vocals, which is not a good thing (to me). But all in all it's a good record. Especially the horns on their "La Bamba" cover. (AT)
(Dental Records, 1503 E. Evans Ln, Placentia, CA 92806)

SWEET BABY - "It's A Girl" CD

Allright! Now I won't have these youngsters trying to get my LP copy of this classic piece of East Bay (before that term became a selling point) history. A great re-issue of this mostly overlooked 1989 LP that originally was released on on Ruby/Slash (Gasp! You mean these guys were really the first Bay Area sellouts!) It was definitely ahead of its time and it's too bad that it took this long to find an audience. Some of the band members went on to further greatness in bands like SAM I AM, WYNONA RIDERS and the BOMB BASSETS. A mandatory purchase. (EY)
(Lookout!)

SWINDLE - "Noisy Tunes" EP

This is the third band with this name in the last three years. There was one from Croatia, one from the U.S. and now this one from Holland. It's good 3 chord punk rock with a '77 era sound a la EATER. The vocals are sung in English. Limited to 333 copies. (MM)
(Incognito Records, Senefelder Stra. 37A,70176 Stuttgart, GERMANY)

SWINDLE - "Within These Walls" CD

Damn, I make one little crack about Cargo Records last month and I get the ultimate punishment (having to review one of their releases)! Well, these San Diego "OG homies" have a nice booklet/lyric sheet with pictures of their freshly bleached spiked up hairdos, hanging out with Tre Cool, and photos of them with their friends in one of those little picture booths at the mall. I think that's where they discovered punk considering they sound like a cross between TOTAL CHAOS, AFI, and DEAD FUCKING LAST. It's cool how they're diverse enough to sing about anarchy and complain about corporations while hanging out at the Hard Rock Cafe. Maybe they can release an extended dance re-mix of their PINK LINCOLNS "Fuck Madonna" cover if they get signed to Madonna's record label. But I get confused when they ask "why do women get no respect?" after complaining about a "fuckin' bitch" in their song "Skeezer" (their hit from their "In The Red" EP). I guess I'll never know since I'm just a southern inbred redneck myself. All in all, a great CD for the free bin. (CE)
(Cargo Music, Inc. 4901-906 Morena Blvd., San Diego, CA 92117-3432)

TECH 9 - "Scars On The Inside" CD

Beefy hardcore from the Netherlands that sounds straight out of New York. Solid guitar, drums are up front, and the vocals are in your face. Actually pretty good stuff, and certainly one of the better things I've heard this month. Too bad it's on Lost & Found... (MA)
(Lost & Found, Buntweg 1, 30900 Wedemark, GERMANY)

TEENAGE HEAD - CD

A band that's been paid verbal homage to in the columns of Misters Norb and Weasel. TEENAGE HEAD made a handful of LPs in the '70/'80s including a major label sellout attempt. But here, these guys were all good time rock'n'roll (as our esteemed editor is want to put it), all fuzzy CHUCK BERRY 12-bar riffs and such and hiccupy swaggering vocals, somewhat quaint in this day and age, but back in the dark ages between prog and punk, this stuff was pretty revolutionary. Naturally, the prime mover in this genre was S.F.'s FLAMING GROOVIES (whose song gave T.H. their name), but these guys were probably closer in style to Boston's REAL KIDS or the NERVOUS EATERS. Eleven songs, probably the majority being demos (see VILETONES review) with some rerecorded tunes and groovy classics like "Disgusteen". (HD)
(Other People's Music, PO Box 227, Stn P, Toronto, ON, M5S 2S7, CANADA)

THIRD SEX - "Card Carryin'" CD

I've listened to this again and again. Powerful, rocking tunes driven upfront by Donna Dresch's production talents and teamed up with heartfelt lyrics of pent up rage and unrequited love. Garagey hooks change direction without notice, lending the whole thing a frenetic pace and an atmosphere of claustrophobic panic. I don't know what else to say. Short, fast and catchy. I love this record. I also love "Love In The Basement". (AM)
(Chainsaw, PO Box 1151, Olympia, WA 98507-1151)

THOSE POOR BASTARDS - "Those Poor Bastards" EP

Somewhat manic hardcore punk with a grindy edge and rabid vocals. The music is mainly speedy with a few moderate parts thrown in to avoid any chance of monotony. Some parts are actually catchy. The lyrics attack society and all it's mindlessness, from consumerism to rednecks. Angry, yet humorous. On side two these guys really hit their stride with tighter songs that click well. My only complaint with this record is the guitars need to be turned up in the mix. Other than that this is pretty good. Hell, how can you not like a band that closes their record with a sample of the "Sanford & Son" theme? (MA)
(Reiterate Records, PO Box 287, Harwinton, CT 06791)

MUSIC REVIEWS

THIRSTY/I FARM - split EP

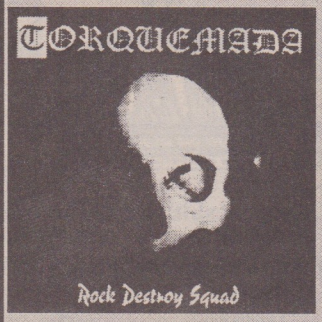
I FARM is manic, poppy punk along the lines of YOUR MOTHER. Again, that San Jose skaterock sound, coolio. A very good song about "Hippies On Coke", who'll set their dogs on you. THIRSTY is much the same. The cover has a still from "Kaboom" on Atari 2600. (BB)
(Crap Records, PO Box 6784, Ithaca, NY 14851)

THREE HOLE PUNCH/THURD - split EP

THREE HOLE PUNCH sound a lot like PROPAGANDHI, only shitty. There's a couple of cool guitar and bass parts, but the vocals are grating as fuck. THURD are fast, poppy, and really tight. All in all, it seems like this was a heartfelt effort. (JN)
(Full Benefit Records, 710 Hillsdale Crescent, Sudbury, ON, P3E 3S8, CANADA)

TOE-TO-TOE - "Live: Election Night '93" EP

I hate to even bring this up - a great live recording - awesome sound, but it's limited to 100 copies pressed on polycarbonate from that weird pressing plant in New Zealand. If you're a fan, it's going to be a tough search! If not - you should pick up one of the more available releases!! (TM)
(Heinous Fuck, Camperdown, AUSTRALIA)



TORQUEMADA - "Rock Destroy Squad" EP

Why the fuck was I given this shit to review??? What is this? French? Very rarely does anything good come out of France.... same with Canada....! Anyhow, what you got here is like sloppy drunk punk, sung in French.... pretty much a throw-away record. Somebody out there may find some use fer it.....Greg Lowery perhaps? (SW)
(Torquemada c/o Francois Thevenet, 12 Rue des Roseaux, 67400 Illkirch-Graffenstaden, FRANCE)

TRAVIS CUT/SPITHEAD - split EP

You have to hand it to TRAVIS CUT - they have the nerve to cover one of the most criminally-overplayed songs of all time (the VIOLENT FEMMES' "Blister in the Sun" which to this day sets my teeth on edge) and act like they aren't doing anything wrong. Their other, non-cover song is pretty alright 'melodicore' with lots of hooks and harmonies. SPITHEAD are more - pardon the expression - 'ska punk' or 'ska hardcore', or whatever. If you've ever heard CULTURE SHOCK then you'll understand. Have at it. (JH)
(Suspect Device Records, PO Box 295, Southampton, SO16 9ZA, ENGLAND)

THE TRIGGER HAPPY BAND - "The Fortyish Woman Said" EP

Um, a southern rock band a la ANTISEEN (sorta) from Sweden. Yes, that's right. The production is not so good and the attitudes are kinda fucked but if you can get past that I guess... (FR)
(Bag Of Hammers, PO Box 928, Seattle, WA 98111)

TULLYCRAFT - "Josie/Look How We Killed The Riot Grrrls"

"Josie" is taken from their album, which is one of the year's best. The version here is mastered way better than on the CD, and Robynn from CUB contributes guest vocals. "Riot Grrrls" doesn't appear elsewhere, and it's great! This Seattle band is kind of like a wimpy VELVET UNDERGROUND. I've seen 'em live a couple times and they blew me away. (MC)
(Wurlitzer Jukebox, 50 Queensway, Atherstone, Warks CV9 2ND, ENGLAND)

THE UGLY - "Disorder" CD

A good release from this 1977 Toronto punk combo. 14 of these 17 songs are from a tape produced by CHRIS SPEDDING from way back when. East Coast style punk rock a la NEW YORK DOLLS and IGGY. The best release of this batch of Canadian retro releases. (RL)
(Other Peoples Music, Box 227, Postal Stn P, Toronto, ON, M5S-2S7, CANADA)

UNARMED/MINDSUCK - split EP

MINDSUCK from Japan rip through 5 tracks of driving punk rock. Unfortunately the guitar had this high pitched squeal that had me reaching for the earplugs. On the flip side though, UNARMED from Sweden redeem the record by busting out with some thick grind not unlike their country mates 3 WAY CUM. It looks like MCR should concentrate a little more on quality not quantity. (RC)
(MCR US, PO Box 17742, Covington, KY 41017)

UPHOLLOW - "Mission To The Moon" CD

Whining, sniveling, inane crap. They got lots of pictures of themselves on the liner notes, they must think they're cute or something. Well, I'll tell you. There's nothing cute or pretty about it. Musically, I'd say BIG DRILL CAR before they had the short 'n curlies. Only get this CD if you plan on convinientlly going deaf shortly before it arrives. (BB)
(BMR, 2076 S. University #265, Denver, CO 80210)

URUK-HAI - "Give Up On God" EP

My thoughts immediately turned to CROSSED OUT when first listening to this. Of course, there are a lot of bands who can be thusly compared, most lumped under the category of "power violence." The trick of course is standing out. URUK-HAI succeed in doing so, not so much musically but through the use of *three* singers. Incredible! One sings low and grumbly, one sings high and screechy, and the other is snugly between the two. Sort of a punk rock barber shop quartet, minus one member of course. (TH)
(Fetus, 2966 S. Country Club Way, Tempe, AZ 85282)

MUSIC REVIEWS

USHER BOYS - "Dead Girls/ Forget All About You"

The latest from one of Europe's better bands. Fast melodic guitar punk with the feel of middle period RAMONES. Slick, tight, catchy, with a fairly strong A side. (MC)
(Diesel Records, Hameentie 4A2, 00530 Helsinki, FINLAND)

UTTER BASTARD - "Beer Picnic" EP

Straight outta nowhere come new local heroes UTTER BASTARD - first I heard of them was this - a 17 song eruption of spite and hatred towards damn near everything. They manage to cover most of the bases - hippies, stress, poverty, mTV etc. It's light-hearted enough at times to be pretty funny, and the ultraquick delivery keeps everything blitzing by. Great debut! (TM)
(625 Records, PO Box 1239, Menlo Park, CA 94026)

THE VAGEENAS - "Here Are The Vageenas" 10"

I am really trying to boycott 10" records on the principle that they suck, but as much as I hate them and as stupid as they look next to my 12" records, once in a while one comes along that you gotta have and I'm happy to say this is one. German bratty punk rock with a female singer. It's catchy, it's fun, it pisses off your neighbors. Play it and play it loud. (CK)
(Incognito Records, Senefelder Str 37A, 70176 Stuttgart, GERMANY)

VAPAUS - "Pimea Laakso" EP

Whoa!! This record definitely caught me off guard. I was expecting DIS-core, but instead I heard excellent Finnish hardcore punk that pulls out all the stops and goes for broke. Raw production and an immediate approach push this one to the top. These six songs share a lyrical theme of alienation, which is an all to common feeling amongst everyone these days. If you like classic Finnish hardcore, VAPAUS will surely please. (MA)
(Fight Records, Turtolanmaenkatu 6D 31, Fin 33710 Tampere, FINLAND)

VILETONES - "A Taste Of Honey" CD

A band better known in collector scum circles for their obscure records has been put out by a label that somehow tracks down original demos. But upon listening to all these tunes you also realize that these guys were fuckin' *good*. More a punk band than say a "hardcore" band, musically, they were closer to the MODERN LOVERS or the old GERMS (see "Forming") than say the DEAD BOYS. They also had a singer which did the nihilistic, self-disgust thing better and more convincingly than most, a singer which did the Danzig or Crash thing better in some ways than they did. You can also hear shades of everything else from the RAMONES to UBU or the STONES and it all works. The music did rock my world but not in the usual '90s "punk raw" mosh way but in a get-under-your skin way, somewhat subtle but still creepy, recommended (also looks like a lot of non-previously released stuff). (HD)
(Other People's Music, PO Box 227, Stn P, Toronto, ON, M5S 2S7, CANADA)

WEAK - "Introducin' A Bad Mutha..." EP

I wish my French was a lot better so I could understand the between song banter on this record. Fortunately, depending on how you look at it, the songs are sung in English so I understand them just fine. Good, guitar driven punk rock. Female and male singers so you get the best of both worlds. Sing-a-long numbers such as "C'mon everybody, let's eat shit" make this one a party must. (CK)
(Timer, 17 Rue de Montbron, 16000 Angouleme, FRANCE)

WELT - "Kicked In The Teeth Again" CD

Ok, here's another kinda fast, poppy band. The vocals are not snotty (thank god), and the production is surprisingly strong. It has its moments of melodic parts that really kick, but this probably is not going to change your life or anything. (BG)
(Doctor Dream Records, 817 W Collins, Orange, CA 92867)

WILDEBEESTS - "Instrumental Hits" EP

Very danceable ditty-thing from a suddenly prolific band with a resume as intimidating as any (see previous reviews). Only one cover! The straight '60s git-rock so many pine for. (RW)
(Sympathy)

THE WITCHDOKTORS - "Brain Machine" CD

An English band with a '60s garage rock sound. It may not be anything new, but there are some good songs. Fun to listen to and the liner notes are fun to read. Only one problem: "A special expression of gratitude also goes out to the King Of Beers". Change your brand of beer, for christ's sake! (CK)
(One Louder, PO Box 1NW, Newcastle upon Tyne, NE99 1NW, UK)

MUSIC REVIEWS

THE X-RAYS - "Double Godzilla With Cheese" LP

This record is just a wee bit to drunk and macho fer a little old fag like myself..... every fucking song is soooooo fast.....jesus!!!!! This is like "wham-bam-thank-you-ma'am" music.... and I like to take my sweet old time when I'm screwing.... you know, like getting yer cock sucked real long and drawn out.....!! All the songs here are basically "cool" by today's standards; fast, sloppy, hot rod like, sideburns..... Believe me, regardless to what I have to say about this record it *will* be a big hit amongst *all of you!!!!!!!* (SW)
(Empty, PO Box 12034, Seattle, WA 98102)

XYSMA - "Witch" EP

Loaded with fast-paced of guitar call-and-response type songs. Could be a flavor of AC/DC meets DISCHARGE and falls apart by the pure generic value of this record. Another grinding, riff punk, metal influenced, gravel vocals and sure high volume of punk. Pile it on to the heap of thrash and light it on fire. (SM)
(Osku, Runebergink 8, 00100 Helsinki, FINLAND)

Y - "Pseudo Youth" EP

Germany's Y blast the gap with a mix of furious hardcore. A fine mix of West Coast powerviolence, Swedish Discore, and East Coast moshcore. Believe it of not it all gels together into one of the finest releases of the month! Sick shit! (RC)
(Anomie Records, Cheruskerstr 3, 44793 Bochum, GERMANY)

YOUR MOTHER - "Sometimes Scott Jones Is... " EP

This record rules for their tribute/ pastiche, "Color Me Badd Religion". They have every little BR idiosyncrasy down pat... it's hilarious! The rest of the record is super fast quirky hardcore with goofy lyrics, somewhere between SCHLONG and NOFX. Honestly, I can't say enough about this record! Seven inches of pure fun! And it has Floyd on the back!!! (AM)
(Probe Records, PO Box 5068, Pleasanton, CA 94566)

YOUR MUM - "She Said" EP

Supposedly a SNUFF side project. YOUR MUM sounds like SNUFF. SNUFF makes me smile. YOUR MUM makes me smile. SNUFF makes me dance. YOUR MUM makes me dance. SNUFF makes me happy. And yes, YOUR MUM makes me happy. Ah, I love YOUR MUM. (JF)
(Rugger Bugger Discs, PO Box 357, London, SE19 1AD, UK)

ZONA A - "Chlapi" EP

From Slovakia, these guys deliver three incredibly catchy traditional punk rock tunes with a distinctive late '70s style and an obvious CLASH influence. If you don't mind not being able to sing along, this is worth searching for. Translations provided all three songs, if you care to know what they're singing about. (You could also just pretend they're singing in English with Scottish accents.) Recommended. (KK)
(Incognito Records, Senefelderstr. 37A, 70176 Stuttgart, GERMANY)

V/A - "Animala" EP

I could be wrong, as every bit of text on this single is in Finnish (presumably, that is, since this baby's from Finland), but I'd say these four bands (FAUNA, 3RD WORLD DISEASE, HYLKIO, PIINA) take a strong animal rights stance on this comp. There's lots of contact info herein. All the bands do that super fast thing, some with more melody than others. (KG)
(Merwi Records c/o Jonte Ekman, Rahkakatu 10 C 11, 15610 Lahti, FINLAND)

V/A - "Be Positive" CD

A three-way split of bands from Brazil here, the WHITE FROGS, TWIN PUPPETS, and BLIND, with a healthy batch of songs from each. All three rely heavily on the melodic hardcore genre for inspiration, but I'm not going to be any more specific than that, except to say that the TWIN PUPPETS won me over with their DC influenced style. Take note that all these bands rock. Maybe Brazil could take over from Sweden as the new popcore leader. (AM)
(Fast'n'Loud, Apart. 13037, 1019 Lisboa Codex, PORTUGAL)

V/A - "Bombenleger" CD

This is a CD comp that comes with Ox Fanzine #24. There are 27 bands in all, from all over Europe and the US. It's a wildly varied bag, that is good and informative if you're curious what has been going on in Europe lately, or if you just want to hear some new and old favorites from the states. What worked for me was JAWBOX, GRIND (Germany), HORACE PINKER, CABLE, BLITZ BABIES (Australia), SOBER (Sweden), and VENUS PRAYER (France). Pretty interesting mix. (BG)
(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - Burnt & Bent" CD

Giving the present, past and future of Ohio, this little hummer rings out loud and true, which seems to amaze me! Punk and hardcore still thrive in the Midwest. Some of the best bands go unknown. This old meat record is wrapped up just like a pound of burger. DRILL KITTY, CORM, THOMAS JEFFERSON SLAVE APARTMENTS, MY WHITE BREAD MOM, HAYNES BOYS and TUB. With names like that and the amount of beer these bands drink you know its good corn feed music. (SM)
(201 Powhatan, Columbus, OH 43204)

V/A - "Club Stoat Vol.1" EP

This is good. A four band comp with HOOTON 3 CAR, DOCTOR BISON, KUNG FU, and BRACKET. If that wasn't enough this is dedicated to Club Stoat, a club formed 'cause people were tired of having to drive hours to see decent bands. Really, what you're getting is some of the UK's brightest new pop punk stars and one really good BRACKET song. This is fucking right on inspiring! (JF)
(Mother Stoat Recording Co., PO Box 185, Godalming, GU7 3XX, UK)

MUSIC REVIEWS

V/A - "Continuously Attack Of Endless Shock" EP

With a title like that....take a wild guess where this record came from.....*Japan!* It's actually a split between two fucking bad-ass, noise churning, distortion-laden, thrash mongers, GOUKA and DASTON. GOUKA dish up 4 tracks of fast, 80's-ish, CRUCIFIX-esue thrash. DASTON assault the listener with 2 tracks of heavy, mid-paced hardcore/punk. DASTON get the song title of the month award with their classic "Mother Bicycle With Dream". I fiend for stuff like this. (MW)
(Forest Records c/o Hideyuki Okahara, Ceramica 2 #301, 2-1-37 Minami kokubunji, Tokyo 185, JAPAN)

VA - "From The Fox Valley...To The Northside" EP

A thrashers' delight featuring solid tunes by TRICKY DICK, THE 4-SQUARES, HITMEN, and THE BOLLWEEVILS. TRICKY DICK remind me of what JAWBREAKER could've been...rad! Another hit record from Quincy Shanks. (HM)
(Quincy Shanks, PO Box 184,Wayne, IL 60184)

V/A - "Garage Du Port" EP

Crappy French garage bands covering "Pebbles" songs and presented in a dandy little sleeve with a Roth-style Hod Rod on the cover peeling out for God's sake and Crypt-Records-style blurbs like "100% Psychotic Reaction" and "Wild Local Teenage Punkers" in the margins. A ridiculously average piece of shit! (CH)
(Road and Track Records, no address)

V/A - "Heide Sez" CD

Now that the million selling days of GREEN DAY are over for Lookout and the real world sales of tens of thousands have come back, I guess this is supposed to help fill in the mere 990,000 units gap. Some cheapo 26 song comp or duh sampler. All songs previously released! Hey, I dig THE QUEERS, CUB, and THE GROOVIE GHOULIES too. But this is crap. Unreleased song comps are cool (sometimes), this isn't. Especially with a list of bands who are by no means unknown. Lookout goes K-Tel. A waste. (RL)
(Lookout)

V/A - "Iguana Records Presents Random Wood Vol.1" CD

A 19 band, 72 minute comp with less than half the bands being even remotely punk. Of the eight bands that do fall into the punk vein, all are in the newer melodic punk vein with the exception of, EYE FED FINK who do a poor man's MAN OR ASTRO-MAN? instrumental number. The standout of the melodic punkers is definitely SLEEPASAURUS who provide us with another of their speedy ditties. As far as the rest of this comp goes, it ranges from acoustic stuff to college rock. All of it equally horrible. (JF)
(Iguana Records, PO Box 110210, Nutley, NJ 07110)

V/A - "Keep The Beat" CD

I'm sure you've figured out by now that this is a comp right? But did you find out that this is a great comp.? Why of course not silly, that's why you're relying on silly ol me to review it. Now of course because this comp has LAGWAGON, SWINDLE, and SWINGIN UTTERS on it, you know it rules. Most of the bands are from California, but there are some others from Washington and England. This comp rules! 22 songs that, well, rule! Buy this now, punk! (AT)
(Hairball Records, PO Box 26500 #111, San Diego, CA 92196)

V/A - "Killed By Death Volume 11" LP

Calm down, it's a piece of shit, much like the Volume 16 of a couple of months ago. In this case, several Boston numskulls have bothered to make a "fake" bootleg—a testament to idiocy. While it's probable that they made it to poke fun at record collectors, it's unfortunate that they'll be ripping people off to get their kicks. Disappointing. (TM)
(I could tell you, but it's really unimportant....)

V/A - "Network Of Friends" CD

Whoa! Here you've got a collection of 32 bands/41 songs that are from 3 tape compilations that were released over 10 years ago. This has all your early-to-mid '80s hardcore favorites! BGK, UPRIGHT CITIZENS, AOD, CRUDE SS, SIEGE, NEGAZIONE, OFFENDERS, DEZERTER, PLAIN WRAP, EXECUTE, MOB 47, VICIOUS CIRCLE, and more. The songs gathered here are from demo tapes, live recordings and vinyl releases. The quality lacks in places, but with this outstanding line up of bands, there is no way you can go wrong. Excellent release! (RC)
(Ataque Sonoro Records, Apartado 1789, 1017 Lisboa Codex, PORTUGAL)

V/A - "No Future - The Punk Singles Collection" LP

This double LP corrals most of the very best material released on the No Future! label in the early '80s, and it's almost as good as having the singles. Highlights include BLITZ's gritty "Someone's Gonna Die Tonight," the label's classic debut (and one of the all-time greats, as well as oi anthem "Never Surrender"; THE PARTISANS' angry classic "17 Years Of Hell, as well as a clutch of funnypunk gems by PETER AND THE TEST TUBE BABIES; THE BLOOD's cock-rocky "Megalomania"... True, a few of the mid-'80s tunes don't quite cut it, but the overall excellence of the material makes it mandatory for most punk rock collections, especially for those who like hardened, street-tough punk with powerchords so thick you can make bridge-cables out of 'em. (SS)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8GA, UK)

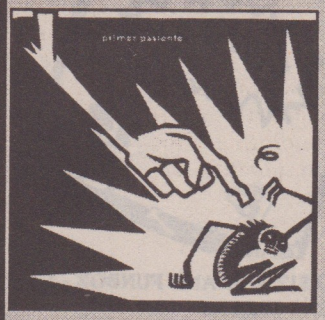
V/A - "No Royalties" LP

Don't let the shitty cover art fool ya, this is a fucking ripping hardcore/thrash comp. This is got some veterans of pummelage intertwined with some of thrash's newcomers. The stand-outs are CAPITALIST CASUALTIES, CHARLES BRONSON, ABSTAIN, NO LESS, MK ULTRA, and SHORT HATE TEMPER. Does anything more have to be said? I think not, go and get it fucker! (MW)
(Bad People Records, PO Box 480931, Denver, CO 80248-0931)

MUSIC REVIEWS

V/A - "Oi Against Racism" LP

When I first laid eyes one this release I got pretty excited. I said to myself, "A bunch of oi bands from all over Europe and the U.S. taking a stand on something. Cool". Then I heard it. What can I say? A good idea poorly executed I suppose. Most of the bands just fail to deliver on this release. Those that do step up to the plate and knock it out of the park include THE TEMPLARS, SKACHA, THE OPPRESSED and STAGE BOTTLES. Maybe a seven inch would've been more appropriate. (RM)
(Havin' a Laugh Records, no address given)



V/A - "Primer Pasiente" 2xEP

Uh-oh... sound the Sanderson consonant alarm! It's a Finnish punk comp, and not a disappointing one either. All the bands on this *don't* do the full-thrash approach that people equate with Finnish-core, but nevertheless, it's a good comp. VALSE TRISTE take up 2 whole sides, with their snotty-Finnish hardcore/punk attack. SILMÄOSASTO use a drum machine to assault the listener, and EEVAN TYTTÄRET are last, but my favorite on this comp. They remind me of the Finnish hardcore mom use to make. (MW)
(Trash Can, Makasünikuja 5, 61800 Kauhajoki, FINLAND)

V/A - "Raise the Flag - Hardcore Vol. 1" EP

Most of the stuff on this record reminds me of listening to old songs, from like super-early 7 SECONDS or someone along those lines. The production on this lends an '80s feel. Features POSITIVE STATE, REJEKTS, UNABOMBER, NO CREDENTIALS, MANT, NEUROTIKS, THE INFERTIL. (KG)
(Out Cider D.C. Records, 307 Charles Alexander Ct., Alexandria, VA 22301-1500)

V/A - "Revolution Inside #24" EP

I really like STEAKKNIFE, they have a frantic, rockin', campy style of punk, maybe THE NEW BOMB TURKS meet ANTIOCH ARROW's first album. FLUID TO GAS are more eclectic emoish stuff. HELP are late '80s edge style music meets early '90s emo. WWK are outright metallic hardcore, and catchy as shit. All of this is for a benefit comp—the literature is in German, but most of the music is in English. Good. (FR)
(Revolution Inside c/o Le Sabot, Breite Str. 76, 53111 Bonn, GERMANY)

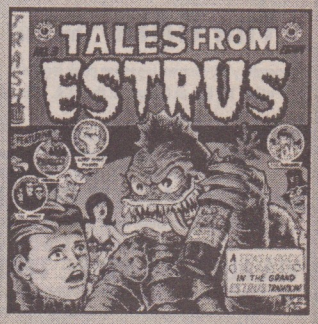
V/A - "Shreds Volume 3" CD

K-MEL Presents: 20 tracks from the American Underground circa 1995. You get the THE STRIKE's mod-punk, JENNY MAE'S quirky pop, THE POMERANIAN's pop with melodic female vocals, PARASITES and MCRACKIN's styles of pop-punk along with 15 other pop/punk blasts. The best of the best. To collect each 7" record these originally appeared on separately would easily cost $60-$70 if you could find them. They're all here in one convenient package at one low price. Get it now. Operators are standing by ... (MM)
(Shredder, 75 Plum St. Lane #3, San Rafael, CA 94901)

V/A - "Shugg Versus Cockpit" CD

Chick rock (mind if I call it that?) gettin' all crazy! COCKPIT is eclectic party rock with vocals somewhere between X-RAY SPEX and TRIBE 8. Serious talent creating silly music, been at it a real long time too. Time they were recognized. I'm not a fan of the organ but they do have a real big sound here. SHUGG are a lot heavier and louder, and angrier. More serious, and brutal, for my taste not as fun to listen to. In fact I don't much care for it. Oh well, I s'pose there's many ways to keep warm in Seattle. (RY)
(Bittersweet Records, 920 Broadway #1403, New York, NY 10010)

V/A - "Tales From Estrus No. 3" EP



Ya got yer pretty packaging, nifty lil' comic book, and four bands bringing you a "Trash-Rock explosion in the grand Estrus tradition!". There's the LORD HIGH FIXERS, whose "Mystery Train" is the freakiest I've ever heard. Also IMPALA who've always bored me, honestly, with more surf instrumental. The DRAGS who remain totally fucking great, they can do little wrong when it comes to garage rock, far as I'm concerned. And those gosh darn MAKERS who manage to totally rock out for this record. Nuff said? Sure. (RY)
(Estrus, PO Box 2125, Bellingham, WA 98227)

V/A - "Transcendency" 3xEP

Whoa! A triple EP compiling some of the best hardcore bands in Japan right now. I won't be complaining about having to review this! You get a cross section - some more well known bands like BEYOND DESCRIPTION, ZONE, RAISE CAIN and COMPLETE EXCLUDE, and some new bands like F.I.O.M., SPIKE SHOES and DASTON. 12 bands total, and with most comps, the quality varies, but all told, an impressive document of the diverse and energetic scene in Japan. (TM)
(Discrete Records, c/o Hideyuki Okahara, Ceramica II #301, 2-1-37 Minami, Kokubunji, Tokyo 185, JAPAN)

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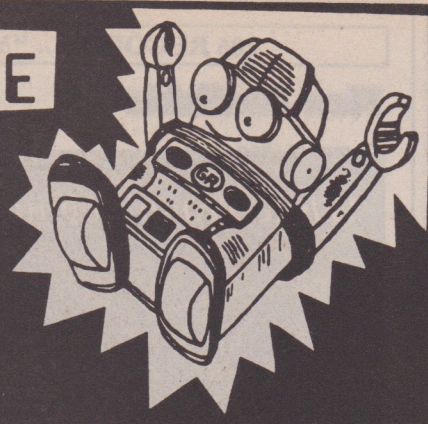

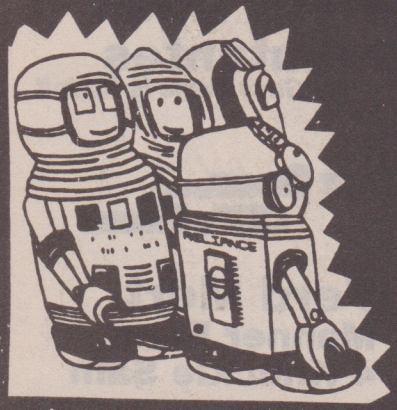

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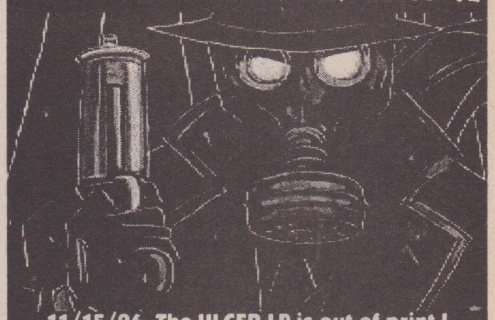

11/15/96. The ULCER LP is out of print ! DO NOT ORDER IT ! ULCER discography CD will be out by the end of the year. The mail is finally caught up, write/call (608) 278-0092 if you didn't get yer records ! SUPPRESSION/ CRIPPLE BASTARDS split LP up next !!!

Ice Nine charles bronson

Split 7". #BO35. 3 from I9, 8 from CB. Intense IN emoviolence collides w/ crazed IL beserkercore !!! The best in the midwest !!! 1st 300 via mail on colored wax !!!

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Raging comp. w/ new stuff from the Padded Cell, Whatever..., the Gain, Goat Boy, Teengenerate, the Crumbs, the Wretched Ones, Fed Up!, the Motards, Moral Crux, the Choice, Less Than Jake, the Statics, Naked Aggression, the Drags and Hickey.

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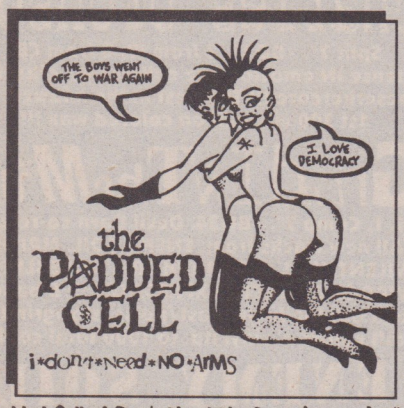

Padded Cell- I Don't Need No Arms (4 song) 7"

-Snotty LA punk shit with a hint of oi and a helluva lotta attitude. Think the mutha fuckin' Blanks '77 meets the Wretched Ones and you're their. New PC 7" out now on Radio Blast Records as well!!

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- *J Church- She Has No Control 7'
- *The Gain- You Should Know 7'
- *Whatever...- Jabberwocky LP/CD
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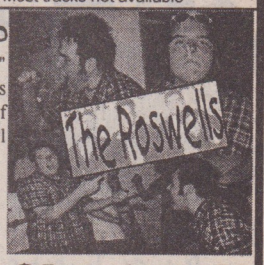

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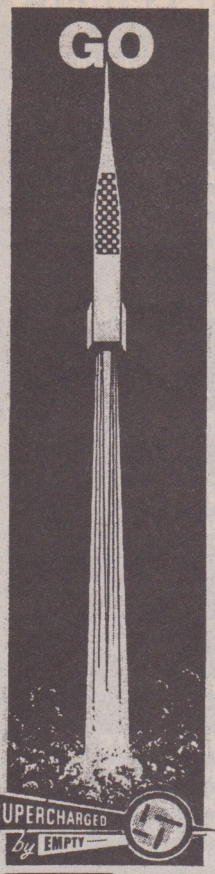

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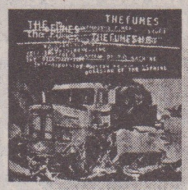

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STOKEY PUNX VIDEO WITH S.S.T., DREAD MESSIAH, & COITUS (VHS / NTSC SYSTEM ONLY!)	VIII
STATE OF FEAR *WALLOW IN SOUALOR* EP	III
ASSRASH *SAVE FOR YOUR DOOMED FUTURE* EP	III
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RESIST *IGNORANCE IS BLISS* LP	VII
DEPRIVED & RESIST *FUCK ALL GOVERNMENTS* EP	III
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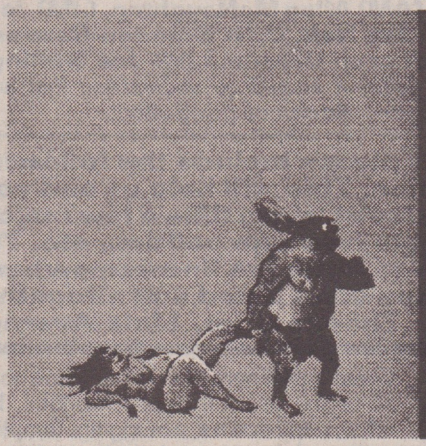

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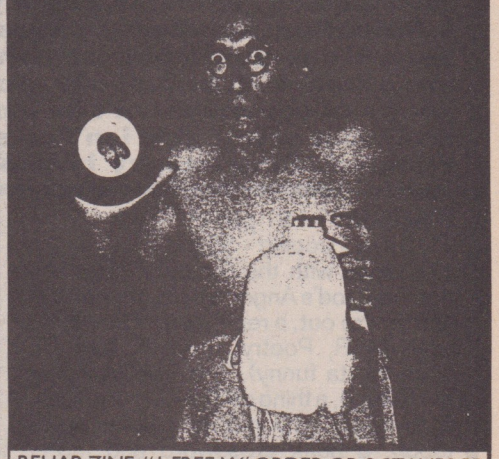

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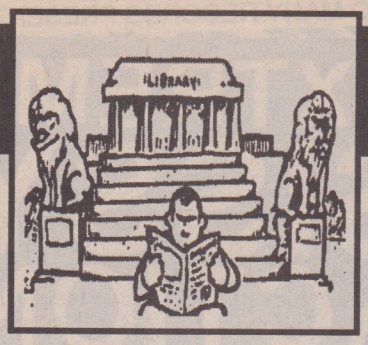


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (BN) Brandon Newton, (HR) Hollie Rocka, (CS) Chris Snak, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

AARGH #? / $1 ppd
7 x 8 1/4 - copied - 36 pgs
Interviews with the Sinatras, the Accidentals, God's Anger, a thing on 3 strikes and you're out, a reprint on Indian rights from MRR, Poetry, reviews, Ask Dr. Love (sorta funny), Joe's believe it or not (funny), a thing on The Lips are Back, a thing on why not to smoke crack (cool), a punk crossword and more. Pretty cool. (CS)
9937 Verona Rd / Battle Creek, MI 49017

ANGELHEART / FREAK ANIMAL
split zine / $3.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Short but informative read from both zines. Angelheart covers hardcore and punk with a strong stance on DIY, featuring intervews with Cause For Effect, Global Holocaust, and Tuomiopaivan Lapset, with a few opinions sprinkled around. Freak Animal cover sthe noise spectrum of music, a scene which seems to be gaingin some popularity lately. This side of the split has a ton of reviews, and interviews with Lasse Marhaug, Gestorte Nachbarn, and El Kqaso Urkijo. If you have any interst in these spectrums of music, check this out by all means. (MA)
J-P Muikku / Kielokatu 7as2 / 80130 Joensuu / Finland

BOREDOM MAKES ME DO EVIL THING! #2 / $2.00 ppd
7 x 8 1/2 - copied - 60 pgs
From the Lone Star state comes this zine that has a lot of attitude. These guys want to see the scene in Denton and Dallas grow, but at the same time they're not afraid to confront the apathy and bullshit that comes with any scene. Keep it up! There are many opinions, and a bit of humor thrown in at the same time. Interviews are with Palatka, His Hero Is Gone, and Despise You. topped off with a ton od show reviews and pictures, not to mention a few zine and record reviews. (MA)
624 W. University #240 / Denton, TX 76201

BREAKOUT #3 / $3.00 ppd
8 1/2 x 11 - copied - 40 pgs
Definitely a hardcore zine worth checking out!! This one is pretty good. Interviews with Murphy's Law, Earth Crisis, Built to Last, Crown of Thornz, Lockjaw 44, H2O, Fastbreak, and Dan O' Mahoney. In depth and well thought out questions, this is a great addition to the bay area hardcore zine scene. (LU)
2018 Shattuck Ave. #19 / Berkeley, CA 94704

BRIEFS #5 / $1.00 and a stamp
5 1/2 x 8 1/2 - copied - 38 pgs
Punk zine with an Anarchist slant. Interviews are with Litmus Green, and the Crasshole Collective (which was more depressing than inspiring!), then there are many opinions on things like education, morality, etc. along with write ups on local demonstrations, reviews, clippings, etc. (MA)
759 Battelle Ave. / Morgantown, WV 26505

BURN COLLECTOR #4 / $?
5 1/2 x 8 1/2 - copied - 24 pgs
Great autobiographical comic zine about all of the usual things; lame jobs, bus rides, copy scams, a mugging. Simplistically cool drawing style with good use of black. The dialogue was engaging, reminding me a bit of Optic Nerve. You would do yourself a great service if you were to acquire a copy of this fine publication. (JN)
Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

COMETBUS #38 / $2.50 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
I actually enjoyed reading this issue a lot more than the past few. This could almost be considered the "post punk" issue of Cometbus. There's a lot of reminiscing about the past, about how scenes and all the punks within them have changed, how Aaron has changed. And of course, there's tons of great writing about love, travel, punk rock shows, small towns, etc. that you have come to expect. (MD)
BBT / PO Box 4279 / Berkeley, CA 94704

COWPAT #7 / $3 ppd (?)
5 3/4 x 8 - copied - 20 pgs
Good one page, small print mail interviews with Dr. Strange, Falling James (Leaving Trains), and Crackle
(UK label). Good 3 page in person talk with Ian of the Make Up. Pictures of boys skating and girls (Team Dresch, Bikini Kill) rocking out. Reviews too. An excellent zine of this type, "fuckin ace" I believe they say over there. (JM)
Kingswood Lodge / Swan Bottom / Gt. Missenden / Bucks / HP16 9NU / UK

DEE DEE'S KIDS #9 / $1.00 + 2 stamps
8 1/2 x 8 1/2 - copied - 28 pgs
This zine is far from earthshaking but it is well done. I found the rant about how bad shows at bars suck amusing. Unlike the author I've seen some pretty good shows at bars as of late. The piece entitled "Fuck Crowd Surfing" was funny as

well. On top of these two venomous pieces you also get interviews with The Potatomen, The Descendants and The Sex Offenders, an in-depth analysis of the Ramones fourth, fifth and sixth releases, 20 reasons why Kansas sucks dick, reviews and columns. (RM)
PO Box 45411 / Kansas City, MO 64171

ELBOW IN YOUR EYE #4 / $2.00 ppd
7 x 8 1/4 - high quality xerox - 50 pgs
This is put together pretty well. It's got stuff about the internet, big mean corporations, the Baltimore scene, record reviews, pretty standard fare. The best part was the sixteen pages of men in bikinis. This was a statement about gender roles, but the less politically-minded reader may enjoy it for the ass.(JN)
PO Box 980 / Bowie, MD 20718-0980

EXHAUST #1 / free & postage
8 1/2 x 5 1/2 - copied - 22 pgs
R.J. is an experienced man about the rails, and there's a cool story about him taking his friends on a ride, there's an Arizona scene report, as well as info on the Zapatistas in Mexico, and some about the shit that the U.S. does in South America. R.J. writes some interesting personal stories about living in Arizona, hanging out with his dad, and oh ya, there's a Crumbs interview that 's short and sweet. (HR)
10527 E. Saphire Dr. / Yuma, AZ 85365

FELONRY #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 68 pgs
This zine has a lot of energy, although the content is a bit all over the place. Next time, just take the best stuff and hone it down to 32 pages, ok? Still there is a lot worth checking out here, especially since it's one of the few zines in existence that actually focuses on *state* politics — mostly about getting the fascist governor of MI, John Engler, out of office. This is a zine that is going to be killer in a couple of years — if you want to say "you read it way back when," send this guy some loot, even if he is from some non-Oakland county hick town. (CS)
Adam / 1405 Burkley Rd / Williamston, MI 48895

59¢ #13 / 3 stamps
8 1/2 x 11 - copied - 32 pgs
A coloring contest is a point in favor for this zine. Paying $45 to see KISS this year and making us read about it, a point against. Comics about mooning cops are good. Zine reviews done entirely in haiku, also good. Beer reviews and work stories are OK too. So, overall this zine has much more working for it than most, which is why you should read it. (MD)
PO Box 19806 / Seattle, WA 98109

FIST CITY #6 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 64 pgs
A mixed bag- some good some lame. Interesting interviews with a music store owner named Stinkman and an aging white guy from America. The best thing in here is a reprint of an article by Negativeland on the evils of CD's. Plus some so-so short stories and some moderately offensive cartoons. Occasionally I liked this, but mostly I was vaguely annoyed. (JW)
C/O L. Daigle / 2255 St. Mathieu #1206 / Montreal, PQ / H3H 2J6 / Canada

FOOD BOX #8 / 2 stamps
7 x 8 1/2 - copied - 10 pgs
These kids are watching the world, stuck in the monotony of its everyday boring life and laughing at it. Not everyone's lost all sense of humor and these kids got it, a shitty temp job isn't that bad when you collaborate with co-workers to make Mr. Bossman talk to the hand..... get hours of free time while on the clock, steal each other's lunch, or even just sit back and laugh at how dumb your boss and most of the people you work with are. Short stories about the temp jobs, people met while walking Portland streets at night, and a comic with really good drawings about insecurity and burping. (HR)
All Burian / 307 Blueridge Rd./ Carrboro, NC 27510

FREE AT LAST #1 / $1 ppd
8 1/2 x 11 - printed - 16 pgs
A little (ok, a lot) slim, but not too terrible for a first effort. Nicely printed, though. Interviews with Lagwagon, articles on vegetarianism, punk rock vs corporate rock, and a bunch of other things you've already read (and probably written yourself) in a thousand other zines. Oh well, at least the zine has it's heart in the right place. Maybe next time there will be more original content (ie, not LookOut! publicity photos — run photos of Tim Horton's or the Ambassador bridge or Shin Shin or something funny). (CS)
FAL / 3468 Bliss Rd / Windsor, ON / N8W 3B6 / Canada

FUZZY HEADS ARE BETTER #4 / $1 ppd
4 1/4 x 5 1/2 - copied - 64 pgs
A great read. I love this little format. This zine is packed to the gills with artwork, comics and small type. Interesting interviews with Daniel Clowes of Eightball, Ian Jeans of Fukt comics, Lance Hahn of J Church, Kelli of That Girl zine, and Ariana of Kickstand zine. I can't really get across how much I enjoyed this whole experience, so just go for it! (AM)
PO Box 68568 / 360A Bloor St W/ Toronto, ON / Canada

GEARHEAD NATION #29 / IRC
8 1/2 x 5 1/2 - copied - 8 pgs
An interesting little zine from Ireland. Local news, a few letters, some political stuff and a few reviews. Friendly, with good writing. (JW)
George Curran / 35 Elm Mount Park / Beaumont / Dublin 9 / Ireland

GO METRIC #6 / stamps
This is one heckuva boss zine. Comparisons to Sick Teen are unavoidable, but these guys are creative and funny enough to limbo underneath that poseur label and produce a zine that kicks ass on about 95% of the printed caa-caa coming out of Punkland today. Included within is an interview with Rev. Norb, pop music theories, tidbits about the presidential candidates, soccer, and their band, Egghead. "How To Kill People And Blame It On Carrot Top" was brilliant, as was the tree comic. For the price, you'd have to be a total dick not to send for this. (JN)
Mike Faloon / 30-28 34th St. #4G / Astoria, NY 11103

HECTOR'S BAG OF FISH #7 / $1.00 +2 stamps
8 1/2 x 11 - copied - 24 pgs
This zine is a punk zine, and i usually hate punk zines...this one i liked, and that says a lot. So power to this bag of fish, it has interviews with Defiance, Let's Go Bowling, Assorted Jelly Beans, and the Suicide Machines. Article covering Resist and Exist 1996, which is really good. I know this has been around for a while, and it keeps getting better with time.(LU)
Abe Goldman-Armstrong / Macalester College / 1600 Grand Ave. / St. Paul, MN 55105

HEY SUBURBIA #4 / 2.50 ppd
8 1/2 x11 - xeroxed - 26 pages
Nifty and informative zine from that vacation wonderland, Hawaii. A cut and paste collage of primarily live show reviews, interviews (a funny one with Unit 101, a boring one with Rhythm Collision, and a good one of Zoinks) and a bunch of personal columns. Interesting if you wanna know what's up in Hawaii. (CW)
947 Lunaawa Pl. / Kailua, HI 96734

INDEPENDENT PUSSY #1 / $2 ppd
8 1/2 x 11 - copied - 16 pgs

Jananna's version of feminism mapped out right down to the women-owned tampon company she buys from. Janenna does give a lot of information/resourse for women and girls, various circulations, shelters, healthcare options, aids testing info, hotline numbers....in oklahoma. There's a poetry section, book reviews and an article about sisterhood, powerful but sometimes caddy. A lot of information here that can be put to good use, so if you're down, bust out the yarrow root tea and send your buck to Janenna. (HR)
PO Box 2804 / Tulsa, OK 74101-2804

INDOCTRINATED #1 / ?
5 1/2 x 8 1/2 - copied - 20 pgs
This is a perfect example of a zine that should not have been put out until a bit more time was spent on it. Now, I feel kind of bad having said that because the opening scene report is well written and informative and the interview with Distortion is good. But apart from these two things this zine is little more than record reviews and ads. The guy who does this openly solicits those interested in skinhead culture and street punk to send in submissions, so what the hell are you waiting for? Give him a hand fattening this up. (RM)
Adam B. / 10305, 76 Ave. / Grande Prairie, AB / T8W 1Y7 / Canada

KNOWLEDGE #2 / $1.00 ppd, or trade
11 x 8 1/2 - copied - 22pgs
This is a homegrown zine that briefly touches most things punk zines touch. There are plenty of comics, some reviews and an article or two. By the time Zack the editor reads this review he'll have celebrated New York's winning of the World Series. Go Yankees! (HH)
Paranoid Press / 643 Strong Rd. / South Windsor, CT 06074

LAWN #2 / $2 ppd or trade
5 1/2 x 8 - copied - 124 pgs
For something so big this is a pretty fast read. Contents are pretty standard - interviews (a good kinda long one with Less Than Jake, some cool tour stories from Supermarket All Stars; also Goldfinger [ugh], Fat Axis, Cherry Poppin' Daddies, more) show & record reviews, a few columns (the pro-abstinence one comes [ha!] with a free condom at least), plenty of photos of bands known and unknown to me, local scene report, letters. No ads though, congratulations on that. A little editing might have kept the short standard mail interviews out and made the quality pieces more the focus. Still, this is a good look at their local punk/ska scene. (JM)
18935 Brentwood / Livonia, MI 48152

LOVE & RAGE Vol.7, No.4 / $1
16 x 22 - newsprint - 24 pgs
Standard anarcho-fare. You know, anti-racist action, the election, Anarchist Black Cross, police brutality, reproductive rights - all the stuff you read about 6 years ago...remember? When you were still political? The more things change, the more they stay the same. For those interested in anarchism, check this out. For the rest of you - *quick!* - change the channel - Seinfeld is on....(MD)
PO Box 853 Stuyvesant Stn / New York, NY 10009

MARRIED PUNKS #9 / $1 ppd
8 1/2 x 11 - copied - 34 pgs
As a punk who is married I looked forward to reading this, hoping for some recipes, maybe some phone numbers for babysitters, possibly even some advice on deciding whose turn it is to take out the trash, but unfortunately that kind of important info was skipped over in here. Fortunately it was chock-a-block with much more interesting stuff, including lengthy interviews with the Misfits and Ramsay of AK Press, and a bunch of cool columns. Opinionated and fun to read. Hey, all punks should get married! (AM)
PO Box 713 / Eureka, CA 95502

MIND ERASER #2 / $1.00 ppd (world)
8 1/2 x 11 - copied - 28 pgs
Definitely solid for a second issue - interviews with bands from all over - Hiatus (Belgium), Final Warning (NYC), Damad (GA), Hail of Rage (CT) and Masskontroll (OR), record reviews, editorials and a totally hilarious comic adaptation of Japanese HC lyrics (they often have terrible grammar) - looking forward to the next issue! (TM)
Pat / 146 1/2 N. Ashland / Lexington, KY 40502

MULCH #8 / $1.00 ppd
8 1/2 x 11 - copied - 56 pgs
Fifty six pages of pure shit and a waste of trees.
Where can i start? People like this shouldn't be given the license to do zines...enclosed you will find, "Portrait of a Ho I knew Update", which is a full page dedicated to past girlfriends. Not only does he list them, he makes reference to Jen who, "moved somewhere upstate and became a stripper. You know, now that i think about it, she did have a nice pair of tits. She's pregnant also!" As a reader of this zine, and not knowing the guy, I personally do not want to read this, and could give a fuck about how incompetent he is at having good relationships. Joke or not, which i assume is the explanation that we'll get, this isn't a quality read. Short interviews, a lot of ads, and just pure uninteresting dribble. (LU)
45 Antilla Ave. #2G / Coral Gables, FL 33134

NO TALENT #1/$1 ppd
5 1/2 x 8 1/2 - copied - 34 pgs
I like this zine, if for nothing more then the great euphemisms. "Rich pricks," "fucked up the ass" and "fuckwad." And in between all this colorful wit lies some general rants on life, Dole, bullshitting, Oprah, and Tobacco. There's also some interviews with the Johnnies and Redemption Value. (JX)
PO Box 508 / West Union, SC 29696

OI PUNK #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Well, the last 2 issues weren't reviewed, but this one makes the mark I think. I saw a Cometbus like drawing, but it's pretty much its own zine. There's stories about girlfriends and CDs, comics and general stuff. Not a whole lot here, but better than before. (JX)
PO Box 1369 / Katy, TX 77492

ORNERY BOY #4 / $1.00 ppd
8 1/2 x 11 - copied - 20 pgs
First off - learn how to run a copier! Way too much of this is washed out or cut off - why bother writing it if no one can read it? Sloppy, half-assed effort from someone who can obviously sort things out when they care to, looks like he got bored and just tossed it out half finished. Editorials, Blanks 77 interview, record reviews etc. What's up with so many smaller zines being half ads? (TM)
Mike Leffman / 0516 Daniels Hall / 2720 Scioto St / Cincinnati, OH 45219

ORTHOPHOBE #2 / $2.00 ppd
5 1/2 x 8 - printed - 60 pgs
A 'zine' for graduate students. Written by someone with a few too many reports under his belt - 60 pages of his opinions on any number of things, with some travel stuff tossed in. Too self-centered to keep my attention - even if the topics were good, it'd be too much from any single voice. (TM)
PO Box 7037 / University Station / Syracuse, NY 13210

OUTLET #4 / $2 ppd
8 1/2 x 11 - copied - 72 pgs
This is pretty damn big for $2. There's some personal writing about jury duty, a road trip, etc., but the highlight is the comics. They're big, well reproduced, and neatly drawn. They tend toward a goofy kind of humor and while some are funnier than oth-

ers, the good ones are great, like the good-natured pisstakes on SxE, emphasizing skill at video games and jumping, or the evil (?) costumed pagan cult who speak in SxE lyrics. I give this one 7.5 out of 10 and I bet the next issue will be even better. (JM)
4704 Village Bridge Apts. / 98 Oak St. / Lindenwold, NJ 08021

OX (FACES THE FACTS) #24 / $3.50
11 1/2 x 8 - printed - 116 pgs - German
One could easily call this zine the German version of Flipside. There are absolutely hundreds of new record reviews, plus loads of other assorted reviews. Band interviews include 7 Year Bitch, Funeral Oration, Public Toys, and Snuff. There is also an interview with Dolf from Trust. This zine will clue you into the German scene. (HH)
PO Box 14 34 45 / 45264 Essen / Germany

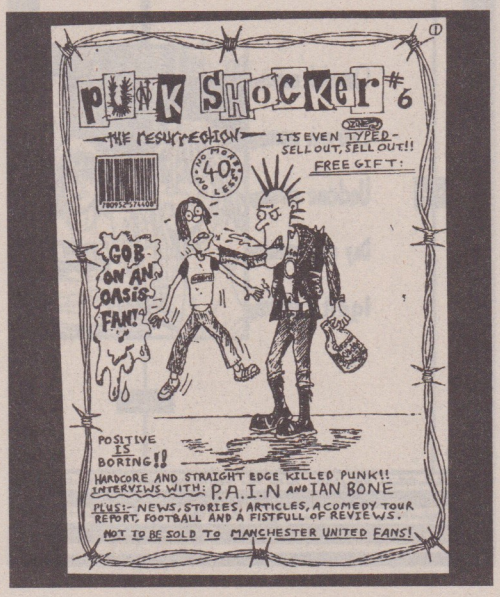
PAINKILLER #5 / $10 kr
5 1/2 x 8 1/2 - copied - 64 pgs
Pretty neat zine, except that it is in Swedish, and I can't read one word of it. So here i go and try to wing it....Hardcore/crust zine, SxE in nature, interview with Katastrofialue which is in English, and some cool comics. Reviews, and an interview with the Doughnuts that i wish was in English. Hmph. (LU)
Karl / Hostvagen 3 / 542 43 Mariestqad / Sweden

PAPER SUITCASE #3 / no price listed
8 1/2 x 5 1/2 - copied - 12 pgs
Jennifer's accounts of her involvement with Food Not Bombs, Anti Racist Action, surfing the revolution via internet, some poetry, facts on the deadly tampon, and aids. A few record reviews and her story of a tilt show at Emo's. She didn't list a price, but maybe send a couple stamps. (HR)
Jennifer / 600 Bomar # 23 / Houstan, TX 77006

POINT OF INTEREST #14 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Interesting zine that's been around for a while now. Anarchism is the primary focus, combined with making punk more of a counter culture rather than a sub-culture. There's a new section, letters, an extensive article on homebrewing, a couple of write ups on the Resist And Exist festival, and the Olympia Cooperative Circus, topped off with an interview of Submission Hold. All in all, I enjoyed this zine quite a bit. (MA)
1004 N. 32nd St. / Renton, WA 98056

PUNK SHOCKER #6 / $2.00 ppd
5 1/2 x 8 - copied - 32 pgs
Definitely has an English slant - Football, Ian Bone (one of Class War's founders), UK bands (P.A.I.N. interview, Police Bastard tour report) etc. Loads of record reviews, great article on 'Middle Class Revolutionaries', etc. I wanted to call mention to him calling us 'humorless yanks', but I didn't find any humor in this! (TM)
Andy Shocker / 8 Cross Lane / Sacriston, Durham / DH7 6DD / England

REHAB #1 / 2 stamps
3 x 5 1/2 - copied - 15 pgs
'An intensely personal travelogue delving the dark depths of human experience' - it's always kind of fun reading someone else's diary (not like I've ever done it without their permission, but -), and this is a little like that. No graphics, no art, just all the minute details of punk rock shows attended and when, alcohol consumed and what types, etc. This also doubles as the Too Many Records catalog, so it proves that art and commerce can meet successfully. (JH)
Too Many Records, PO Box 1222, Spokane, WA 99210



ROACH CLIP #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
This is funny in a booger-picking, drool-hanging-off-your-chin kind of way. Articles about drugs, Jerry Garcia's death, a nutty grade school teacher, interviews with Despise You and Iron Maiden's mascot, Eddie. Irreverent and creative, yet generously sprinkled with some genuinely lame comments. Maybe if the editor put down the pipe every once in a while this could be a great zine. (JN)
Mase / PO Box 1060 / Hermosa Beach, CA 90254

ROCKET FUEL #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
This has a lot of writing about being a parent (the editor just became one). There's interviews with J Church, Mineral, Hand to Mouth, a Kiss tribute band and reports on various indie/punk websites. The best part was the childhood stories, which were really well written and interesting. (MD)
PO Box 926 / Normal, IL 61761

SAN JOSER #2 / 50 cents
5 1/2 x 8 1/2- copied - 24 pgs
This has got to be the coolest name ever for a zine. Well, top ten at least. What you have here is a better than average cut and paste zine. The kid who does this is pretty outspoken and definitely seems pissed off and I dug that. I thought the comics where hilarious and I agree 100% with the rant about middle-class, suburban "gangstas" and how pathetic they are. Unlike him however, I've never had a problem with the skins at any 'Utters show that I've been to in the past five years or so and as far as fucking with people one considers sellouts at shows, (i.e. Matt and Lars from that R band,) I'm not sure what that would accomplish? Anyway, I'm looking forward to the next issue. (RM)
196 Wabash Av / San Jose, CA 95128

SANJAM #4 / $4.00 ppd
11 1/2 x 8 1/2 - copied - 28 pgs
This zine continues to grow to heights that are unbelievable. The layouta are always clean and imaginative, the interviews are well done, having the bands review their onw records is an intersting spin on the whole reviewing process... There's quite a bit to see and read here. Interviews are with Siren, Undone, Ignite, Day After Records, and Queerfish, along with generqal Q & A's from various people involved in punk/hardcore on various topics, and an article aimed at dismantling religion, and one on the Sumerians. All of this is topped off with an enthusiastic and encouraging attitude from the editor. (MA)
Yann Dubois / 9 Rue Des Mesanges / 35650 Le Rheu / France

SKINHEAD SOSNOWIEC #5 / ?
5 1/2 x 8 1/2 - printed- 58 pgs
This is an extremely thick and well put together zine (it even has a cool full color cover) but it's in Polish and well, I don't know squat about the Polish language. If you do happen to understand said language and an Oi enthusiast, this should be a real treat. Besides the usual record and zine reviews this issue comes chock full of interviews with Braindance, Klase Kriminale, George Marshall and the like, as well as a discography of the Oi Records label. (RM)
Igor Wower / ul. Bazynskiego 46/54, 41-203 Sosnowiec / Poland

SOUND VIEWS #42 / $2 ppd
8 1/2 x 11 - printed - 48 pgs
OK, this is basically the MRR of the East Coast, except with more majorish-label ads. This issues features: H20, Kiss it Goodbye, Halfman, Tub, Candiria, a really cool thing on Donny the Punk, a big thing on ska (although if you had to wait this long to be introduced to the NYC ska bands it focuses on, you've been living in cave or something), and a shitload of reviews. The zine is wicked well laid out and written, too. Even if you don't pick up

every issue, make an effort to grab this one for the Donny the Punk memorial thing by Jim Testa, it's really awesome (although a little sad too — Donny was a pretty complex guy). (CS)
96 Henry St #5W / Brooklyn, NY 11201

SPAGHETTI DINNER AND DANCING #5 / .50 and a stamp
5 1/2 x 8 - copied - 14 pgs
Ostensibly about bands, this issue is made up of stories about different points in the editor's life and how he became a fan of different bands. I like Randy's writing style, which makes this more like a longish letter than a zine, so I enjoyed this. Kinda short but pretty cheap. "Everyone knows Motorhead kicks twice as much ass as the Ramones." (JM)
PO Box 2536/ Missoula, MT 59806

SPANK #18 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
Spank is mostly a music zine from Iowa, but very well done. Long, interesting interviews with Sinkhole, Secret Asian Man, Squidboy, Squat, Jawbox, Cavity Search, and Blount. There's also a mountain of reviews - record and live. So, there you go, get spanked... (JX)
1004 Rose Ave / Des Moines, IA 50315

STEADY DIET #8 / $3.00 ppd
11 1/2 x 8 1/2 - offset - 32 pgs
Err... I like the fact that this zine covers a lot of ground, but at the same time there's not much objectivity going on. Such as the review section, there are over 200 reviews, and I couldn't find a bad review amongst the whole bunch. Seems hard to believe. The interviews are fairly interesting, although the layouts are hard to follow at points, which can get frustrating, especially if you like the band being interviewed. Other than that this is a good read. There are interviews with Swingin Utters, Dawnbreed, Suffer, Cracked Cop Skulls, Police Bastard, Spazz, Millencolin, Urge Overkill, Fear Factory, etc. Then there's an article on architecture and other things of interest rounding out this publication. (MA)
Satpal Kalsi / 4 Mainstone Close / Redditch B98 0PP / England

STORM WARNING #33 / $2.00 ppd
11 x 8 1/2 - printed - 40 pgs
This Marxist political zine concentrates on US foreign policy from an anti-imperialist stance. There are articles against the UN and US troops in Bosnia. There are other articles on Haiti, El Salvador, Iraq and Cuba. This zine has been around forever and definitely offers an alternative viewpoint to the mainstream press. (HH)
VVAWAI / PO Box 95172 / Seattle, WA 98145

STRIFE #3 / $1 ppd
5 1/2 x 8 - copied - 18 pgs
Political zine with informative articles - not dry or over-intellectualized. Documents the ruling class servitude of the US's "two-party" system, reprints a War Resister's League flyer, anti-Columbus Day and Thanksgiving stuff, an article on immigrants in prison in the US (reprinted from *Notas de Resistancia*), some other zines and a few comics. A great resource and worth a buck, check it out. (JM)
PO Box 660881 / Birmingham, AL 35266

SUBVERSION #2 / $2.00 ppd
8 1/2 x 5 1/2 - printed - 36 pgs
This zine has lots of new record and zine reviews. There are also articles discussing important philosophical and political topics relevant to the punk scene. Very intelligent! (HH)
PO Box 2881 / Pullman, WA 99165

TAILSPINS #27 / $3.00 ppd
8 1/2 x 11 - newsprint (color cover) - 96 pgs
This zine has a split personality. On the one hand, it's a fairly competent rock magazine, with thorough reviews and interviews with Gas Huffer, Boy's Life and Buck Ormsby of The Wailers. On the other hand, it also includes a number of non-music related articles including stuff on Jim Jones, shooting guns, childhood haircuts, and an amazing and well-researched piece on the history of the Sasquatch. It occurs to me that the point of having the music coverage is to attract the advertising revenue (much of it major label) to fund the publication of the considerably less lucrative but far more interesting writing, such as the aforementioned Bigfoot article. Not that it's out of the question that someone could be interested in both the paranormal and the indie-rock. (AM)
PO Box 1860 / Evanston, IL 60204

TEARS ARE COMIN' #0 / $4.00 ppd
11 1/2 x 8 - printed - 100 pgs - French
This zine devotes itself to the garage scene. There are interviews with the Tommyknockers, Artwoods, Jeff Dahl, Miracle Workers and Fuzztones. There are also plenty of record reviews and this issue comes with a free "Garage du Port" 7 inch. Is this zine destined to be the French Gearhead? (HH)
Ronnie Rollo / 16 Rue Louise Pinchon / 17000 La Rochelle / France

THE RADIO TOLD ME TO KILL #1 / $1 + 2 stamps
8 1/2 x 11 - copied - 14 pgs
Butchy Catholic & Vance are punk as fuck, using rad old school collage-chop layouts... the Ramones, Crime, New York Dolls, The Misfits.... pasted up and in your face while you read about their favorite records and even though I don't like some it, it's all good cuz they're fuckin excited about it and they're gonna shout it loud..... Old horror movie reviews with cool zombie monster layouts, a page about the basses and guitars of punk rock, and a punk fashion page "rules to abide by", t-shirts are the staple, disco = instant death, and your backbone better be protected by a leather jacket. Also an interview with the Queers and The Tunnel Rats. (HR)
357 Bronson Ave. / Ottawa, ON / K1R 6J4 / Canada

THE VERDICT WAS MAIL FRAUD #4 / 50¢ or trade
5 1/2 x 8 1/2 - copied - 16 pgs
For some reason I've gotten like all Detroit zines this month. This zine is totally typical of Detroit (I know, I lived there). Partly funny, partly so stupid it is funny, partly super stupid, and partly smart. The editor talks about uniting all these disparate ethnic groups, but calls someone a "fag" or "gay" on every single page. If you can look past that, and I wouldn't blame you if you don't, this zine is kind of funny, actually. I liked the map of Michigan, which was there because "Michigan is the best state in the Union and therefore deserves a map." The map is super poorly drawn, but contains a funny mix of tourist locations, minor Michigan cities (like Grayling and Muskegon), bridges, and little comments ("Alpena - high suicide rate"; "Ann Arbor - hippies galore"; "Detroit - home of Faygo and Red Wings"). Basically it comes down to this. If you use to live in Michigan, you'll probably get a kick out of this. Despite my roommate's verdict of "shit," the map alone had me laughing for an hour of so. (CS)
Kevin / 19350 Gainsborough / Detroit, MI 48223

TRUST #59 / ?$
8 1/2 x 11 - printed - 68 pgs
Lots of articles, interviews, reviews and a large listing of shows. Interviews with Attention Roockies, Satanic Surfers, Gentle Veincut, Mr. Bungle, Bottom 12, 24-7 Spyz, Stereolab, Compulsion, and Mr. T Experience. All in German. (JW)
Postfach 43 11 48 / 86071 Augsburg /

Germany

VERA KRANT #17 / 3.00 ppd
5 1/2 x 8 1/2 - printed - 32 pages
Good old Vera Krant is still churning them out on a bi monthly basis. And MRR has yet to understand a single Dutch word they say. This month includes interviews with Turbonegro and Billy Childish. This is a loaded zine, complete with show listings, top ten list, and film reviews. Someone out there will find this zine useful. (CW)
Oosterstraat 44 / 9711 NV Groningen / Holland

VIZINE #1 / 2 stamps or trade
8 1/2 x 7 - copied - 24 pgs
Okay for a first issue - interview with Subject Mad, reviews (zines/records) etc. A ton (9 pgs) of ads for something this small. (TM)
Mike B. / 4633 W. Paradise Dr. / Glendale, AZ 85304

MORE LISTINGS

A WISH FOR WINGS THAT WORK #2 / $1
Stories on life and love.
Rt 2 Box 212 / Blooming Prairie, MN 55917

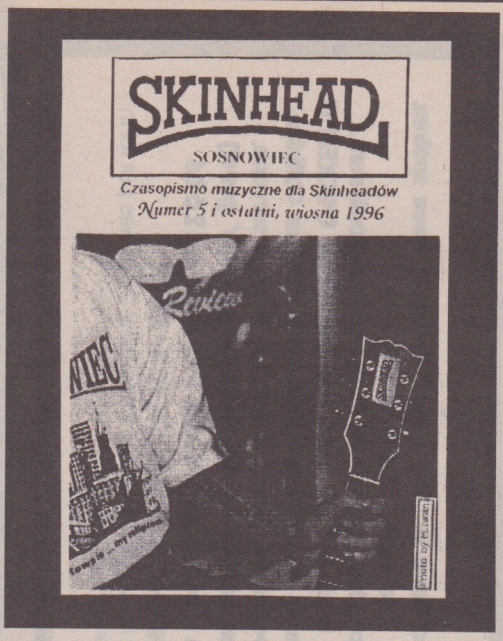
ALIAS FACE #? / 1 stamp
Surreal comic with main character, Mike Mouse commiting murder and going on the lam. Comes with a silk screened cover!
Gorgon Radio / 75 Eagle St. / Box 1 / Providence, RI 02903

ANNOYING GIRL #1 / 50¢ and three stamps
Interviews with MTX, Tilt, the Drastics, A.F.I., the Muffs, show reviews, personal writing, and "how to be annoying."
1 Prospect Ave. / Garden City, NY 11530

COUCHFORT #2 / $1.00 ppd
5 1/2 x 8 - color cover/copied - 24 pgs
Floor, Showcase Showdown, pictures, editorials.
3962 75th St. W #711 / Bradbury, FL 34209

DIRT #2 / $1.00 ppd
Interviews with The Lemons, and Penelope Houston on the Avengers, reviews, clippings, and some stuff about the Spent Idols playing at the BBC.
PO Box 383 / Vista, CA 92085

DORIS #7 / $1.50 ppd
A melancholy collection of personal stories about life and getting by. Not much I can say about this, except that I like it.
Cindy Ovenrack / PO Box 4279 / Berkeley, CA 94704



FILLER #1 / $3 ppd
Music zine, with reviews in Dutch and interviews with Texas Is The Reason, Down By Law, Man Or Astro Man?, Ignite, Doctor Bison and Gameface in English.
Beukelsweg 71A / 3022 GE Rotterdam / The Netherlands

FOURBALL FANZINE #3 / $1
Loaded newsprint zine with interviews with Six Finger Satellite, The Probe, Drop Dead, and Jim Draper.
183 Angell St. / Providence, RI 02906

INSERT ZINE NAME HERE #4 / $2
Interviews with Improv Jones and the Slackers. Zine reviews, movie reviews, poetry, and short stories included.
137 Black Brook Rd, So. Easton, MA 02375

INTERPOL TIMES #10 / $2 ppd
A big and fat hardcore zine with tons of band interviews, none of which are that great. Acheborn, Battery, Bouncing Souls, Chopper, Funbug, Kneeldown and Stampin' Ground.
2 Church Meadow / Surbiton, Surrey / KT6 5EW / England

MIND ERASER #1 / $1 ppd
Interviews and reviews.
112 Langdon St. / Somerset, KY 42501

MOTION SICKNESS #2 / $1.50 ppd
Interviews, interviews, and more interviews. Blanks 77, The Vandals, Guttermouth, Gaunt, The Queers, and a whole lot more. Too many to list here. Plus reviews.
6221 Del Mar Blvd. Apt. 202 rear / St. Louis MO 63130

NEUS SUBJEK #4 / 1 stamp
Neat little one pager that seems to pop up a lot in these here parts. Live reviews, record reviews, commentary.
4056 Crosley / Norwood, OH 45212

NOWHERE FAST #1 / $.75 ppd
8 1/2 x 11 - copied - 8 pgs.
Handwritten ramblings, illustrations, Darby Crash and NBT photos, 'Muppet' graphics.
Joe / Box 147 / Marcell, MN 56657

SAVAGE STATE #4 / $2 ppd
Class struggle anarchism from New Zealand. Stuffed with news and action reports.
PO Box 13-585 / Christchurch / New Zealand

SKRATCH v.1 #8 / free in So. Cal.
Bands, club shit, reviews, classifieds, ads. SoCal punk/ska. Not much different than any other free music paper.
1242 Caracas Dr. / Placentia, CA 92870

SUBURBAN HOME Vol. 1, No.5 / 75¢
Wackiness from Boulder. Lots of ads, reviews, comics, letters, Down by Law, Clueless, local stuff.
1750 30th St. #365 / Boulder, CO 80301

THE STARVING VEGAN #1 / $1.00 and 2 stamps
Vegan recipe book, with over 50 recipes. What are you waiting for?
Chris Holifield / 2052 N. 940 W. / Provo, UT 84604-1255

VAMPED #1 / $1.50
Anarchist political zine. Real DIY, and cut and paste. Jam packed with stuff.
PO Box 1623 / Greeley, CO 80632-1623

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Hellbender Fanzine issue 10 out now. Interviews with Ignite, Suicide Machines, Henry Rollins, 25 to Life, and Voodoo Glow Skulls. Issue 9 still available with Down By Law, All Out War, Good Riddance, Avail, H20, Goldfinger, and GameFace. $2.00ppd. Both for $3.00. Distributors get in touch.
e-mail:horton47@aol.com

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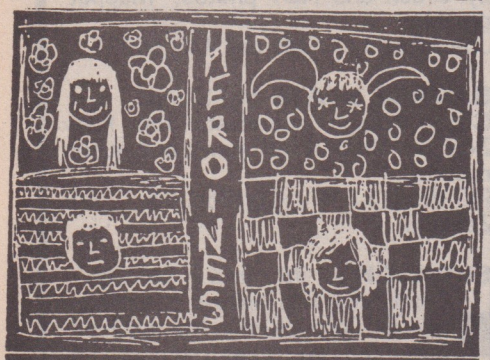

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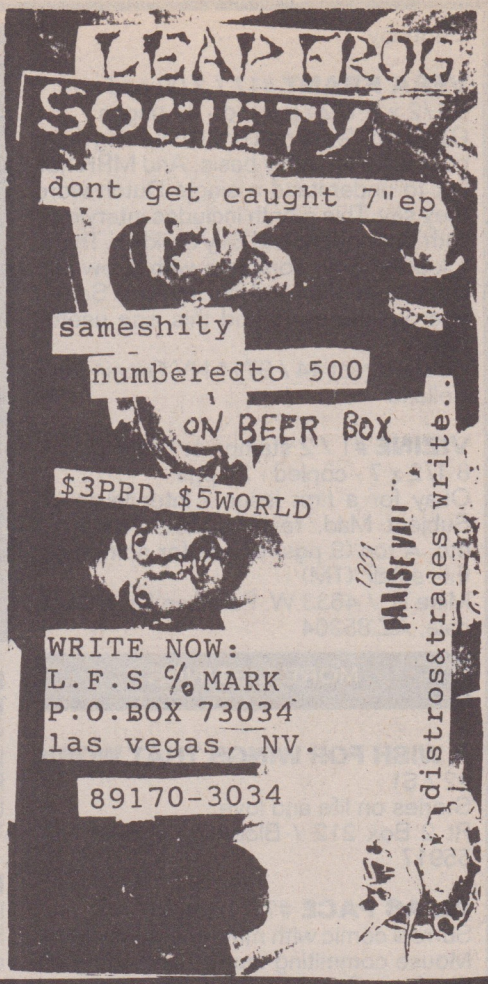
The "Theory Of 'Great Music' As Pertaining To Nothing Cool" was put forth 'Matt' from CT. No further information is known.



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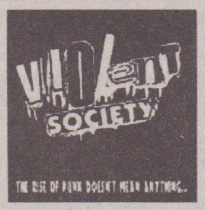

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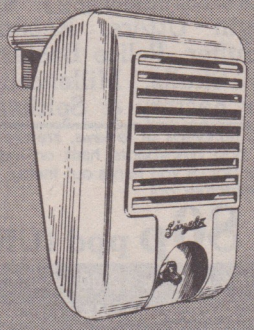

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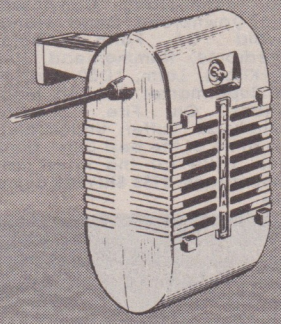

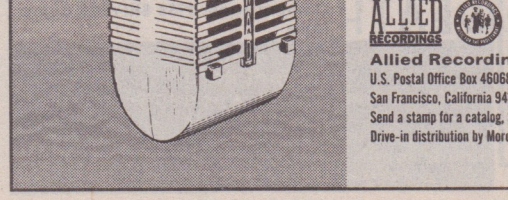

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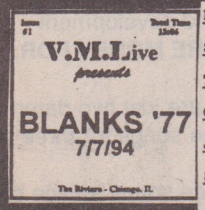

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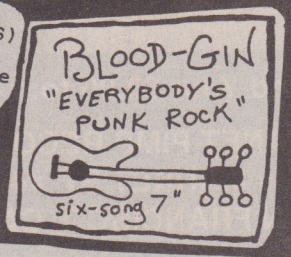

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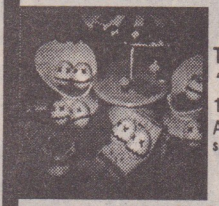

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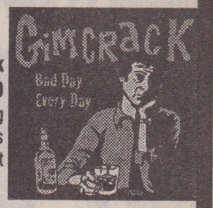

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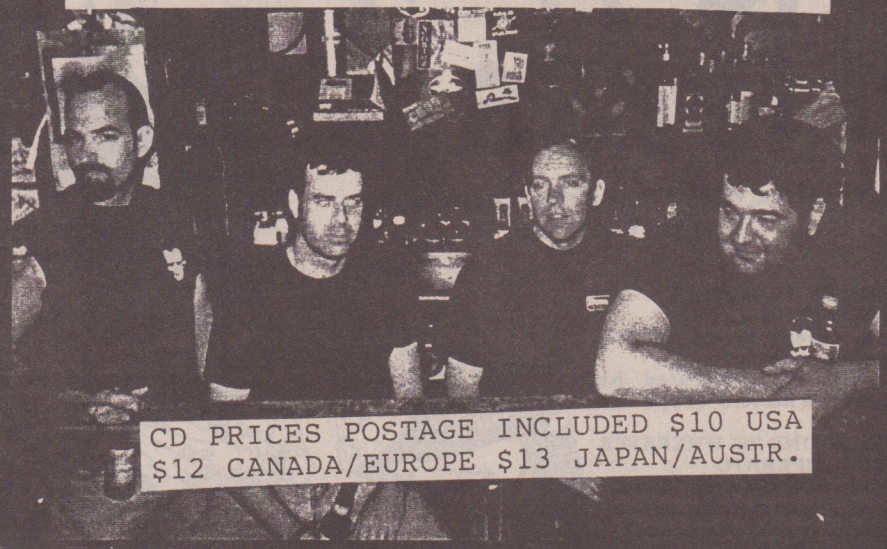

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UK '77 PUNK onwards. Records, cds etc. over 2800 items on list. For catalogue send 3xIRC to: North Records, 26 Hardorn Way, Poulton, Blackpool, England FY6 8AE. Thanks.

CD REISSUES ON CAPT OI!, Anagram, Dojo, Step One, etc. 4-Skins, Action Pact, Blitz, Fits, Sham, Rejects, etc. Huge catalog only $1.00 send to One Track Mind, Box 130, 12 W. Willowgrove Ave, Philadelphia, PA 19118. Import cds only $15.00

VIDEOS - PAL (UKetc) & NTSC (USA etc). Trade/sale. Thousands of shows/promos/tv clips. Stuff like: Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Resist, Poison Idea, DK's, Blitz, Queers, Conflict, Schwartzeneggar, GG, Dickies, Descendents, Operation Ivy, Guns N Wankers, Subhumans, Terry & the Idiots. SAE (UK), 2IRC's (overseas) or decent trades list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet. co.uk

MAXIMUMROCKNROLL music classifieds

RENT-A-PIG Records is doing a CD compilation to hopefully be released by January. Any interested bands send stuff for this or future releases. Swampfoot 5 song tape $2, 22 song tape $5, cool shirts $5 all ppd. 1359 Steele St., Denver, Co 80206

KILARA EP; brutal, heavy hc 3 song 7". Available now! Limited edition colored vinyl. Mean & evil songs from VA. $3-US, $5-world to: Thunder Lizard Recordings, PO Box 171, Hopatcong, NJ 07843, Kill now!

VINYL REISSUES: Red Alert, Peter & TT Babies, One Way System, Violators, Business, 4-Skins & more. Huge catalog, only $1.00 send to One Track Mind, Box 130, 12 W. Willowgrove Ave, Philadelphia, PA 19118

INDIE ROCK ON VINYL! 7"s & LP's from: Bloodloss, Bikini Kill, Chrome Cranks, Fugazi, Free Kitten, Melvins, Versus, and much, much more. Write, call, or fax for catalog. Mainstream Massacre, PO Box 740730 (MR)/Rego Park, NY 11374-0730. Ph & fx: (718)476-9777

SWEET MERCIFUL CRAP! We've started doing legitimate mailorder. Labels & bands send samples & terms. Especially interested in CD & vinyl bootlegs. Monolithic: PO Box 1234, Coquitlam, BC, V3J 6Z9, Canada.

LOOKING FOR Ben Weasel's movie "Disgusteen". I'll pay good money for a dub copy of it. For sale: a video comp. with S. Weasel, Vindictives and the Parasites for $15, 2 hours of punk fun. Send it to George Hewitt, 7020 Grand Canyon Dr. #117, Austin, TX 78752.

TURNING POINT SHIRTS from last show on 4/8/94. Two-sided, XL. $12 US, $17 World. Cash or Money Order to: Steve Keebler, 48 New Road Tabernacle, New Jersey 08088 USA.

SHIRTS AND RECORDS FROM bands like Faction, Rain, Business, Token Entry, Gorilla biscuits, Youth of Today, SSD, Life's blood, Hated, Chain of Strength, Avail, etc. Send sase to 1710 Coal Pl.. SE #10, Albuquerque, NM 87106

VIDEOS! VIDEOS! Videos! Now see and hear your favorite punk, noise, hardcore, sXe, metal, crust, alternative or whatever it is your into on video. Write for a free list today to: 3Gun Video/ 1819 Pleasantdale #11/ Cleveland, Ohio 44109

FACE TO FACE "No Authority" 7" (ltd. 500 hdn. #ed, poster sleeve, white vinyl original) Guttermouth "First Full Length" LP (ltd. 500 blue vinyl original) Rhythm Collision 1st LP (ltd. 500 red vinyl original) Smoking Popes 1st 7", $15 each or best offer. First or best bids notified by end of this MRR issue month. Dan/23 Donegel Place/Hamilton. Ontario/L9A 4Z6/ Canada

WANTED: Crippled Youth "Join The Fight" 7" and any miscellaneous Wide Awake recordings (other than the 7"). Dave/ 725 Flower Ave #1/Venice CA 90291.

BROWN LOBSTER TANK - "Overflow" 7" EP available now. Their debut UK release featuring 4 exclusive tracks of catchy pop punk direct from Orange County, California. Only $5.00 ($6.00 rest of world) to: Ground Zero, P.O Box 533, Nottingham, NG3 5NH, England.

PUNK ROCK/MOD RARITIES - The Ultimate UK list, 80 pages of rarities from around the world. 1977 to the present day. We stock all the 'Back to front', 'Killed By Death', etc., etc, type rarities. Lists are printed every 3 months. Send I.R.C/S.A.E to: Detour Records, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK.

CRUCIAL RESPONSE Records has now an ownhome page!!!!! http:// members. aol.com/cresponse

HEY FUCKHEADS, I'm putting together a punk rock, D.I.Y. comp. tape! I need more bands! And I will write back!!Send song for comp. to: Brian/ 17114 Shady Lane Dr./ Morgan Hill, CA 95037! Support your scene!!

RARE PUNKROCK, GARAGE, HC: Screeching Weasel, Rip Offs, Vindictives, B.T. Sprinkler, Queers, int. hc, Voodoo G.S., Mummies,... List with 500 records for sale or trade. Send IRC to: Joachim Haas, Muntpratstr. 11, 78462 Konstanz, Germany

ATTENTION BANDS! Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 3/4" wide by 2 1/8~ high, 20 stamps, and at least 20 addresses of your friends and fans to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

FORT HAZEL MAGIC is seeking all types of music for comp. tapes (possible cd) Stamp gets you a catalog and other fun stuff Fort Hazel Magic/ PO Box 1192/ Boise, ID 8370I-1192

19 Y/O PUNK MALE in search of pen pals. Especially punks from Pacific NW. Into: Black Flag, Crass, Jawbreaker, Underhand, and Poison Idea. Reply guaranteed. Anyone write to: Chris, P.O. Box 717, Nampa, ID 83653.

NEED CRIMPSHRINE STUFF for comprehensive radio extravaganza. I'd like copies of your bootlegs, live tapes, and interviews. I'll send tape and you copy, okay? Postage on my tab, of course. Write: Christian, 35 Bay Street, Cambridge, MA 02139.

NEED ANTI STUFF for radio show about this under-appreciated band. Bootlegs, interviews, or any info. I'll send tape and postage, and you copy, okay? Write: Christian, 35 Bay Street, Cambridge, MA 02139.

FINNISH PUNK ROCK RECORDS for sale. All the top bands incl. Briard, Widows, Karanteeni, Lama, Sensuuri. Many hard to find items. Please write/ fax/ call for fast and friendly service. Timo, Messukatu 58 AS 5, 28190 Pori, Finland. tel +358 2 6326 886. fax +358 2 6326 8861. gsm. +358 50 5218 303.

SOUTHEAST PUNK Compilation being put together for cd release. I need 25 bands and have six now. If your interested you'll have to record the single at my 16 track studio in St. Pete, FL (Atlas studios). I'll be putting together a series of shows in St. Petersburg once the cd is out. Call Nathan at (813) 392-8095 or email: Jeldred@ix.netcom.com

FOR TRADE: The Piss Shivers will trade out 13 song old school punk/hc CD "Help! My Dog's a Skinhead!" for your band's CD. Contact: Spine Punch Records, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

DEMOS/RECORDINGS/studio: If you mention this ad, I'll do a 16 track demo for $16 per hour. I'm also doing a 25 band Southeast compilation cd, and if you do a demo at my studio (Atlas in St. Pete, FL) you get even more of a break on the cost to get on the compilation. Ask for Nathan (813) 392-8095.

OUT NOW: WORDS Carved into my Head 'zine #1; contains: the definite Mouthpiece interview, columns, prose, pictures, reviews the first sixty copies incl. Onward/Mainstrike survive death '95 tourposter, to obtain a copy send $4 (incl. postage) to: Peter Hoeren/ Kaisersfeld 98/ 46047 Oberhausen, Germany. P.S. Schism is scripture!!

MAXIMUMROCKNROLL music classifieds

FOR TRADE OR SELL: Negative Approach 7", Minor Threat In my eyes 7", Necros 1st 7", Integrity/ Mayday 7", Negazione Condannati...7", Feeding the Fire 7", Spawn 7". Want: Release 1st 7", Together comp 7", Teen Idles 7" Necros Conquest (Touch & Go), Abused 7", Way it is comp (with booklet), Double O 7". Peter Hoeren, Kaiserfeld 98, 46047 Oberhausen, Germany.

RUPTURE "Gospel From The Gutter" CD is out now, with 60 disco anthems spanning these West Aussie schizos' upwardly mobile career from 1990-95, all previously unreleased shit straight outa the Illuminati vaults, and digitally mastered at A.S.I.O. laboratories. Send U$$13 bux (world air) to: Big Fred Records, PO Box 95, Tuart Hill WA 6939, Australia.

CAN YOU HELP? I'm looking for videos of early Swedish HC, especially Mob 47, Asocial. Can trade (have Seige rehearsal vid) or will pay. Tape traders get in touch. Cheers. Andy, 21B Kirkside Rd., Blackheath, London SE3 7SQ, England.

803B SELLS all of your favorite music from such labels as Veriform, Initial, Prank, New Age, Ebullition, Old Glory, Ferret, Happy Days, Second Nature, Conversion, Kill Rock Stars, Crucial Response, Doghouse and literally hundreds more! Write us especially if you're in Canada. We are fast and cheap. 803b BOX 61166 Kensington PO Calgary AB T2N 4S6 Canada

GO FUCK YOUR MUSIC REVIEWS -CD comp No Fraud, Bomb Squadron, Violent Society, Rest Assured?, Felix Frump, Rump-le, Nothing Yet, and more 12 bands for $3 ! ! ! (Over 4000 copies out probably the biggest "unheard Or' diy comp here in the east coast) Send $3 -cash or mo's made to "cash" to, Stink Box Records PO Box 292, River Edge, NJ 07661-0292

RARE PUNK RECORDS, cd's, tapes, stickers, buttons, shirt.s, and a lot more for low prices! Adiets, The Dickies, Partisans, Social Unrest, Subhumans, Gp~ration Ivy, Vice Squad, and thousands more. For a huge 30 page catalog (and free sticker) send 3 stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca. 91701. Or call and listen to the new releases before you buy at (909) 483-2979. Dr. Strange has your punk rock fix!"

SOUND IDEA DISTRIBUTION Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call(813) 653-2550 Stores: Get in touch for wholesale rates.

BOOTLEGS out the bunghole in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, videos, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Call (813) 653-2550 Stores: Call for wholesale rates.

NEED DISTRO HELP? Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution/ PO Box 3204 /Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550 Stores: Call for wholesale rates.

TEAM DRESCH, DAHLIA SEED, F-80, Cairo Capone. 4-way split 7". Available for $3.50 ppd. Checks payable to Steve Beach. Send to: Marigold Records, 241 James St., Mt. Ephraim, NJ, 08059

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

FOR SALE: Queers - "Rocket to Russia" LP (ltd. 1,700) $40, Queers - "Rocket to Russia" tour edition (ltd. 300) $55, Queers - "Shout at the Queers" LP (ltd. 666) $80, Queers - "V.M. Live 4/18/93" (ltd. 1,500) $10, Vindictives - "Leave Home" LP (ltd. 1,700) $40, Vindictive - "Leave Home" tour edition (ltd. 300) $55, Screeching Weasel - "Ramones" LP white vinyl (ltd. 300) $225, MTX - "Big Black Bugs" 12" ep $35, Sweet Baby - "It's a Girl" LP $35, Parasites - "Lost in the 80s" 7" (ltd. 1,000) $15, Parasites - "Where the Kids Are" 7" (ltd. 500) $15, Parasites - "En Homage Aux Beatles" 7" (ltd. 1966) $15, All - "Allroy Saves" LP yellow vinyl (ltd. 500) $35. Cash or money order to: Jason Duncan, P.O. Box 16102, Spartanburg, SC 29316. No checks!!!

ANARCHO PUNK and hardcore vinyl for sale. Many rare 80s items from: Mortarhate; Bluurg; Crass Records; UK; USA; Japan; Germany; Holland; Poland; France; Ireland; etc. Send $1 for list to: George Curran (Jnr.), 35 Elm Mount Park, Beaumont, Dublin 9, Ireland.

ALL ORIGINAL: S.O.A. no policies, A.O.D. lets Barbque, Chrimpshrine lame gig contest, Econochrist Ruination, DYS brotherhood, Naked Raygun basement screams, Queers Rocket to Russia, Toxic Reasons, Independence & killed by remote. Bids by Feb 15. Bri, 3228 Bloomingdale Villas Ct., Brondon, FL 33509.

THE INSIGNIFICANT - "My Liver Screams" E.P. 4 tales of lost faith and damaged vital organs. Fast and loud like your mother on speed. $3.00 - USA/ $4 - North America/ $5 - world. Cash or money order to Chris Hite. The Insignificant, P.O. Box 2711, Altoona, PA 16603, USA.

TRADE: BASTARDS (CH) Danger 7", Fresh Color 1st 7", Hubble Bubble 1st lp, Glueams 7"s, Anti Cimex 1st 7", Eskorbuto 1st 7", Glo 7"s, Gasoline Killer Man 7" & other French punk & more. Early US and OZ punk wanted. Your list gets mine. Règis Raibaut/ 5/7 rue Curnonsky/ 75017 Paris, France

DEAL! SNOOPEEZ Tapeworm 7", Rat Bastards "Contaminated Minds" 7", Reluctant/ Pressure split 7", Rat Bastards/ Dead Drunk split 7", Insult to Injury/ 10-96 split 7", Bloody Coat Hangers 7". all for $10ppd or 2 for $5 or 1 for $3. Will E. Survive/ POB 2065/ Northlake, IL 60164

DRUNK, PRICK, SLUT, sell me these records: The Eat - Communist Radio, The Germs - Lexicon Devil, SNFU - Menu, Fear - I Love Livin' In The City, Feederz - Ever Fell Like Killing Your Boss?, Varukers - Die For Your Government - Led To The Slaughter, Murders Are Among Us "comp". Call 1-206-fat-guys or write' Rob Frishkoff/ 1414 Seneca #302/ Seattle, WA 98101

BANDS WANTED: making compilation of any and all bands who need exposure or want to be heard. Hardcore and punk bands wanted. I will send you a copy of the comp. if I put you on it. I will reply immediatly. Will take almost anything sent. This is totally DIY. Send to: House Records 52 Polder Drive Langhorne, PA 19053

MAXIMUMROCKNROLL music classifieds

NEVER, NEVER, NEVER trust this one: shop, mailorder "The Laughing Eskimo" from Sweden. The poor bastards!

ELECTRO/ACOUSTIC music for tape and artwork (comic + Indpls., radio airwave) plus tee shirt/poem +logo 22.50. Contact: Anthony Russ/ 1-317-925-2087.

NEW, mostly import, punk and oi releases available. Bands like Oppressed, Short 'nCurlies, Oxymoron and more. Limited reissues and books on ska and skins, too. SASE or IRC for list. Ferrum Records PO Box 3181 Iowa City, IA 52244-3181 USA

PUNK CORE mail order: send sase for our full catalog of punk and Oi! titles from around the world! Vinyl, CD's, zines, t-shirts. New on Punk Core Records-Battle Cry Ueast side skinhead pride" ep $4 ppd.USA $6 ppd.world Punk Core POB 916 Middle Island, NY 11953 USA

UNDESIRABLES-chaos destruction 7" $4 ppd.USA $6 ppd.world. If you bought a copy of this record without a lyric sheet send sase,, for lyric sheet and free catalog of punk and Oi! vinyl, CD's, t-shirts and zines. Punk Core POB 916 Middle Island, NY 11953 USA

AIRPLAY MATERIAL needed for South Jersey radio show (wlfr 91.7 Thursday nights 12-2am) and 'zine. Please send demos, 7" lp, cd, info, tour dates, whatever. Faves include: Crucial Youth, Life's Blood, Culture Shock, Bad Brains, Toasters etc. Please write Crucial Youth Enrage c/o Rob A. WLFR Stockton State College Jim Leeds Rd. Pomona NJ 08240

BANDS NEEDED for cassette comps! Any kind of music, any sound quality, from studio to Fisher-Price tape recorder! You won't make a cent and neither will I! Send your stuff to Chris, 915 Johnson St., Carlinville IL 62626, gungadin@juno.com

BRINE "learning process" eight song 7" out now. very fast, choppy, pissed and heavy sociopolitical hardcore. topics include: death penalty, main taining relationships, community contribution, societal contradictions, politics of smoking, corporations vs. employees. $3 ppd: tyler galloway 11926 west 77th st. #203 lenexa, ks 66216

JAPANESE COMP featuring Tatsuya Yoshida (Ruins), Yeah, the Sleepwalk, Merbow, Melt Banana, Def Master, Ten Yen Ana Kinoko, and Discordance Axis, Spine Wrench, Love Apaches, NMA. CD available for $10 ppd. Send cash, check (U.S. $ payable to OGBT) or money order to OGBT Records, 291 7th Avenue gth Floor, New York, NY 10001. Vinyl available soon.

LABELS, LET'S TRADE! I've got many copies of the Speedy Huffler Kings debut e.p. to unload (see MRR # 161 for review). Will trade for quality thrash, hardcore, punk, grlnd, black metal etc. Especially interested in Japanese, South American and European stuff. Should go without saying, however, let this be a gentle reminder - no sexist, racist or indie rock bullshit! Hardcore Noises, 3 Elm St., Ottawa, ON, K1R 6M9, Canada.

SPEEDY HUFFLER KINGS debut 7" out now! The bastard offspring of Motorhead and the Rezillos. Cheap wholesale for distributors! 10 copies for $20p.p. Can./U.S./ $25p.p. world. Single copies available for $4p.p. or through Vacuum Records. Cash only please and thanks. Hardcore Noises, 3 Elm St., Ottawa, ON, K1R 6M9, Canada.

AUDIO/VIDEO TRADERS-I have a huge selection of UK/US audio and video. High quality recordings and quick service. Your list gets mine. Greg Gibson, 507 N. Marshall Ave., Clarksville IN, 47129

WANTED: G.I.S.M.-M.A.N. LP, Gauze-Fuckheads LP & Equalizing Distort LP, Deathside- Wasted Dream LP & Satisfy The Insticnt 7", S.O.B.-Leave Me Alone 7" & Don't Be Swindle 12" + many '80s - present Jap. h.c., mid-late '80s U.S. sxe and '90s Norwegian black metal. Katie, 3 Elm St., Ottawa ON, K1R 6M9, Canada.

VOID-CONDENSED FLESH 7" back in print $4 ppd. Downer Boys 7"-Sale-$1.50. Flytrap CD $6.00 ppd to: Eye 95 Records, 602 141st St., Ocean City, MD, 21842. SASE for catalog of t-shirts, buttons, etc.

THE CLASH VIDEO compilation-UK tv clips, Much Music Channel 1982 special, That Was Then, This Is Now feature, more! 2 hours TDK-EHG $20 post paid money order. Excellent quality. Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111

RECORD AUCTION: Lots of rarities: punk, hardcore, grind and the like. If interested, write to Rich Gols, 6813 W. Foster, Chicago, IL 60656.

THE JAM video compilation- British and Belgian tv clips, Reading Festival 1978, Newcastle City Hall 1980 tv concert, The Tube Farewell concert 1982 2hrs. TDK-EHG $20 money order Excellent quality. Jim Russo, 7314 Rockwell #2, Phila., PA 19111

SONICS RENDEZVOUS BAND-Do It Again Live LP. Excellent sound quality. A must for Stooges/ MC5 fans. 9 cuts of pure power. With Fred Sonic Smith/Scott Morgan/Gary Rasmussen/Scott Ashton. $20 ppd. Chris/534 E. 14th St. Apt #15/NY, NY 10009/ Overseas add $5 air.

KILLED BY DEATH 7"ers plus other rare punk + garage for trade. Send sase for list-send you list. Kraut,John Berenzy, Defnics, Vox Pop, Really Red. Chris/534 E. 14th St. Apt #15/NY, NY 10009/Sealed rare LPs too.

KINGDOM SCUM, Burma Jam, WordsAGame, Jettison Charlie, and more. Write to Turn Of The Century for a free catalog at 50 Lexington Ave., Suite #197, NY, NY 10010, or totc@delphi.com

WANTED: Rare Oi/Punk vinyl! Will pay well for these records in ex/mint shape only-Last Resort: Skinhead Anthems LP Skrewdriver: Hail Lp, Voice of Brit LP & 7", Back w/ Bang 12", other LPs on Rock-o-Rama plus early 7"s (You're So Dumb, Built Up, Invasion, etc.) Comps: Oi The Album LP, Carry On Oi (w/inner), No Surrender 1+2 LPs Leatherface: Cherry Knowle LP, (W/inner) plus any other vinyl 4-Skins: Fistful LP Business: Harry May 7", Smash the Discos LP Infra-Riot: Still Out LP Ruts: The Crack LP + Staring at 7" Wipers: Is This Real LP...Write J.S. , 410 E. Denny Way #323, Seattle , WA 98122, USA

LIVE TAPES: long time collector seeks other collectors into Dead Kennedys, Iggy Pop, Sham 69, Ramones, Dickies, Black Flag, Dead Boys, Germs, D.O.A., and many others. Trades only. Send lists to: Pat Patton/ 830 Ledro St./ Cincinnati, OH 45246

ON SALE LIVE on video! Green Day in concert at the Montreal's forum, October 27, 1995. Great show! Complete concert! Master tape!(1st generation) VHS only! Hi-fi stereo recording! See Green Day live in your house! Same day service. Send $25 in US money by cash or money order to: P. Connolly/ 3399 Alexandra Apt. 5/ St.-Hubert, Quebec/ J4T 3E7 Canada

MAXIMUMROCKNROLL music classifieds

MEGA-RARE KILLED by death punk & hardcore set sale. Hundreds of rare original 7"s and lp's: General Foodz, La Peste, Max Load, Ed Nasty, Normals, Shirkers, SSD, etc. New stuff every month. Send sase (long envelope) for list to: Mike B./ 159 Emerald St./ Malden, MA 02148. Please send your top wants list!

ATTENTION BANDS/labels, we can help you distribute your records (5-10 copies) in Sweden. Preferably on consignment basis. 100% DIY. Fredrik Sandstrom/ Kikebogatan 3A/ S-57233 Oskarshamn, Sweden P.s. The Blinker 7" and the Forced Into/ Blinker 7" are available for $5 each incl. postage.

VIDEOS - VICE SQUAD, Abrasive Wheels, Peter + the Test Tube Babies, Screwdriver, Adicts, Misfits, Chelsea, Chaos UK, Oi Polloi, One Way System, Sham 69, Cocksparrer, Discharge, GBH, UK Subs, Toy Dolls, Crass, Broken Bones, Business, Dils, Disorder - Japanese hardcore/punk, cult movies, ska. For list send $1 or 3 stamps to: Jeremy/ POB 45223/ Somerville, MA 02145

SCREECHING WEASEL: Ramones LP - I have a sealed, mint copy of the now ultra-rare LP. I'm taking mail bids. Send a bid and I'll get back to the highest bidder. No rip-offs, no bullshit. Joseph, 2020 Locust St., #2R, Philadelphia, PA 19103.

SALE: DANZIG (15 different items), Lightning Raiders, Groove, Stalin 7"s, MnMs, Portland comp, Vains, Spys (US), DOA - 1st LP, Next, Wipers - 1st, Bad Brains - 7", Pointed Sticks, Budget Ranch Box, etc. TK/ 2100 Lee Hwy 102/ Arlington, VA 22201

PROPAGANDHI, INC. SEEK progressive minded individual to help disseminate revolutionary propaganda/perspectives via the shady world of rock. Must be exceptional bass player and have stupid senses of irony and humour. Song-writing/vocal abilities, organizing/activist experience and a sincere love to rock thine ass are definite assets: Box 3-905 Corydon Avenue/ Winnipeg, Mb/ R3M-3S3/ Canada.

MORE IN STOCK. SHORT LIVED'S first lp from 1991. A must have. $6ppd to Chris. P.O. Box 710456, Santee, CA 92072

WANT TO FORM A BAND with influences like B.I.T., Bikini Kill, Tinker, Smashing Pumpkins, L7, and lots of "bitch-rock" bands. Need bass player, guitarist + drummer. Don't write if you're not devoted. 101 Rubicon Circle/ Danville, CA 94526.

PUNK RECORDS ('77-'85) for set sale: Action Pact, Mau Maus, Angelic Upstarts, Conflict, Jerry's Kids, Poison Idea, Broken Bones, Weirdos, Epileptics, Anti-Pasti, compilations, and many more. John Abram/ 346 N. La Jolla Ave./ Los Angeles, CA 90048. (213) 658-5166.

OI/SKIN RECORDS WANTED: left wing, right wing, foreign, domestic, Ep's, Lp's comps., whatever. Some hc too, send prices/lists to: Ben, 44255 Duchess Drive, Canton, MI 48187, USA.

GARAGE AND PUNK new releases available, cheap and fast. Growing catalog of vinyl from Boozers to Squares to Killed By Death. Send SASE/IRC to:Busy Kids/P.O. Box 49984/ Austin, TX 78765 or e-mail barclay@mail.utexas.edu.

GAYE BYKERS ON ACID. I am looking for the Bykers' Drill Your Own Hole movie/video on Virgin. Anybody know where I can get a copy? If anybody out there knows where I can get G.B.O.A. merchandise or if you're a fan of the group please contact me! Tony Piscia, P.O. Box 167, Cedar Pt., IL 61316.

TRADE: Necros- 'IQ32" 7", Deathwish-'tailgate' 7", Fugazi-'song #1' 7" (green and black vinyl), plus many Revelation, Am. Rep., Sub Pop 7"s. Wanted: Major Conflict-7", Dope, Guns & Fucking vol. 1 7" comp., Pushead fan club 7"s & lots more. Write Grant Dow, P.O Box 497, 6612 Ascona, Switzerland. Email: malfunction66@msn.com.

FAG RABBIT- "Everything You Always Wanted To Know About Fag Rabbit" Band info, newsletter, contests, merchandise, and free stuff, send two 32 cent stamps and return address to: Fag Rabbit, P.O. Box 5463, Garden Grove, CA 92846.

BANDS WANTED: Bad Stain Records is looking for 20 bands for punk/ ska compilation. If interested send demo to: Bad Stain Records/ POB 35254/ Phoenix, AZ 85069 or call Chase at (602) 930-1871.

VINYL WANTED: Anything from The Slits, The Haunted, The Fall, The Shocking Blue, The Contortions (aside from Buy Contortions). Write: Sonya Edelman/ 1369 W. 8th #1/ Florence, Oregon 97439

AIRPLAY MATERIAL wanted for weekly grind/ noise/ hc/ freeform radio show on independent station in the metro NYC/NJ area. Diane's Kamikaze Fun Machine c/o WFMU/ POB 1568/ Montclair, NJ 07042. Play list: CR, Cavity, Masonna, Brutal Truth, Multiplex, Kilara. Email: diane@wfmu.org. Touring bands get in touch.

THOUGHT CRIMINALS: Hilton Bomber ep, Razar: Task Force in sleeve, Just Urbain: Burning 7" + more to trade. Send IRC for full list only if we haven't traded before. Henry Weld/ POB 327/ Surrey Hills 2010 Australia.

TRADERS WELCOME!! I looking for MG-15(Spain) ep and many old Italy HC stuff. I can trade old & not so old Japanese HC stuff (Bastard ep etc..). Please write to me and let's trade. Atsushi/ #402 21-5 Shimoshinshuku/ 1 Chikawa/ Chiba 272-01 Japan

AUCTION: OVER 1000 titles of 7" and 12" vinyl. Includes: Larm 7"s, Neuroot 7", Discharge 7"s, Conflict 7"s, Warhead 7", Acid 12", Crow 7", Septic Death-Kichigai 7", Up Front 12" and plenty more rare and not so rare records priced very fair. IRC or $1 to: Arco den Boer/ Cliffordstraat 12-3/ 1051 GT Amsterdam, The Netherlands. Email: arcodb@fatima.dds.nl

HI ARCO!... - Allan.

ATTENTION. ANYONE THAT HAS sent mail to Division Smegma. We have a new address it is Division Smegma/ 1421 Myrtle Ave./ Live Oak, FL 32060. Demo 3$, 7" 2$

MASTER VIDEOS: I record shows in Atlanta, GA and Columbia, SC. Bands I recorded: Strung Out, Less Than Jake, Mr. T Experience, Vandals, No Use For A Name, Good Riddance, Ten Foot Pole, Nobody's. 120 min. of videos for $11. Write for a free catalog. Traders send list. Joey Bosse/ 101 Raymond St./ Jonesboro, GA 30236

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, Bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leatherware. Guaranteed highest quality at low prices. Custom orders also made. Send one 32¢ stamp for catalog to: B. Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429.

WE WANT READERS: Two bored teenagers edit a oomic anthology most of the oontributors being fellow adolesoents from the Houston area. The content ranges from satirical, to dramatic to just plain stupid 5.5" x 8.5" 16-20 pp.! $1.00 trade. ppd. To order Velvet Comics, write to: Cool Bean Press. 1415 Beachcomber Lane, Houston, TX. 77062.

I LOVE SATAN; I love crack; Abortions are biodegradable t-shirts. We've got 60+ offensive designs to choose from. For a free catalog send a stamp to: Rhubarb t-shirts, POB 30326, Philadelphia, PA 19103. Rhubarb t-shirts can be found online at: www.weblinc.com/rhubarb.

GG ALLIN: PHOTO BOOK. I am currently working on a book of GG's life. It will include photos of his childhood and early years, to his first bands and continuing throughout his career with Jabbers, Scumfucs, Aids Brigade, Disappointments, Toilet Rockers, Antiseen and Murder Junkies to name a few. I'm looking for photos form 1978-1993. Call Merle Allin (212) 889-8334. Write 214 E.24 th St., #58, NY, NY 10010. This is the real deal.

WORKSHIRTS: Hey bands, why print your logo on ordinary t-shirts when you can get workshirts for the same price or less! (gas station/janitor - type), some with name tags and patches still on. Perfect for silk-screening. For info contact Collision: POB #865, Agoura, CA 91376, ph/fax (818) 991-2751

LOOKING FOR PATCHES? I have buttloads. Mostly hardcore & punk band designs. Crass, Doom, Discharge, Aus Rotten, Destroy, etc. Send a stamp for a catalog. Fast & cheap! Sat Back/ 1432 Melwood Dr./ San Jose, CA 95118

VERY ALTERNATIVE guy, age 25, seeks British or American female for serious relationship, new wave punk type; likes to provocate, into: dark new wave, punkrock, hc, etc. Write to: Carlo Dekeyzer, Brugse Heirweg 2/A, 8277 Aartryke, Belgium. Possibly to move in (own house).

PRANK CALLS - James At-15 vol. 1 & 2, 90 min tapes of prank call mayhem. For trade for other prank calls that I have not heard or sale, $4 per tape, cash only. James At-15, 2326 Shefield Rd. Raleigh, NC 27610

THE WORST OF BOILED ANGEL by Mike Diana, on sale now!! The first artist in American history to be jailed for his art -240 pages only. $16.95 post paid. See what the state of Florida is trying to stop you from seeing. PO Box 226, Bensenville, IL 60106, (312) 927-5008

WHIP ME Distributions; studs, spikes, bondage; bracelets, belts, chokers, write for a free catalog. We sell at wholesale prices with top quality. Write to Darin Hitchman, 1815 5th St. NE, Salem,OR 97301

PUNK PORNO - Females, males and couples needed for punk/alternative sex films, tattoos, piercings, punks, modern primitives, hardcores, gothics, skaters, skinheads, freaks, etc...For straight, gay, bi & lesbian sex scenes, need bands for music on sound tracks, 18 and older in Bay Area. Send photo, return address, info & phone # to Fire Storm Productions, PO Box 422965, San Francisco, CA 94142-2965, call (415) 621-9889

PEN PAL LIST: Planning one sometime soon. Interested? Send your name, address, and info (80 words or less) meet new punks form everywhere. Stamps are appreciated, so please send some. Lambrusco Kid, 4368 Kansas St. #1, San Diego, CA 92104

CRAP.....a zine for the immature. Would like you to write, draw, interview, say something. Bands are encouraged to send demos or press kits. Our motto is "We're full of it & know you are too". Send to: Crap, 1525, Park Lane, Hillsborough, NC 27278

I AM A 16 year old girl looking for some people to send me some mail. My interests mostly include Lookout records bands-Mr. T Experience, Squirtgun, Pinhead Gunpowder, Hi-Fives, and Screeching Weasel. I will answer any letters sent. La Ray Taliaferro, 4 Frenchmen's Rd. New Milford, CT 06776

HOW THE FUCK ARE YA? I'm a 15 yo punk who is rotting in a hip-hop dominated town. I'm dying for some punk friends! I love all kinds of punk. From the Pistols to OpIvy to NoFX to Green Day. I also love skateboarding. Wrlte m~ at: Jenne/ 220 Bellemeade Ave./ Fort Lee, NJ 07024. Or call me: (201)-969-1288.

18 YO MALE into hardcore/emo. I'm in a band that you've probably never heard of unless you live in SC. Write to: David, 268 Fox Lake Dr., West Columbia, SC 29170.

FREON ZINE is looking for writers and artists with cutting edge, wit, and style. Any topic, any length. Payment w/ byline and 2 free issues. Submit generously. Sample issue $3ppd. Freon/ POB 45/ Wasco, IL 60183

PIRATE RADIO HANDBOOK. Complete: how to guide for building your own transmitter, antenna's, etc...$6ppd. Dirty Needle Films/ POB 45/ Wasco, IL 60183

NEED MORE MONEY? Send for "Making money at garage sales, swap meets & flea markets - an insider's guide" - just $12.95. Send check or money order to JCW Enterprises/ POB 900335/ Sandy, UT 84090-0035

I'M LOOKING FOR pictures of old DC/NY/ Boston bands (Minor Threat/ Faith/SSD/ DYS/ Abused..) and Youth Crew '88 bands (YOT/ Bold/ Wide Awake/ Judge/ Project X/ Fed Up/ Straight Ahead/ Chain/ NFAA/ Hard Stance...) for words carved into my head #2. I pay cash!! Peter Hoeren/ Kaisersfeld 98/ 46047 Oberhausen, Germany

NO TALENT #1 out now. Columns, a few interveiws and some other writings. Send a $1 50 or a buck and a stamp and keep sending contribubons P.O. Box 508 West Union SC 29296

LOOKING FOR ANY and all New York Dolls merchandise. T-shirts (originals or bootlegs), videos of anykind, posters, flyers, pictures, interviews + especially any rare vinyl releases. Willing to pay top dollar for all memorabilia. Call or write to: Greg Wells/ 2708 Grove Ave. #4/ Richmond, VA 23220. (804)355-4358

IT'S ME BORED as fuck. I'm now bored shitless in a fucked up town. Female 18. Into: Crass, DI, Exploited, Adicts, Meatmen, Agent Orange, Ramones, Cramps, Buck-o-nine, MU330. Write to: Andrea Buchholz/ 1201 Apple Tree Place/ Bloomington, IN 47403

O.K. I'M STILL looking for nice people to travel with. I go to school, so hopefully around X-mas and over the summer. I'm not a big punk rock scenester, so if you're going to spew off band names and gauge my coolness, don't bother Christine/2809 SW 29 Ave./Cape Coral, FL 33914. C'mon, it'll be fun! (hi Floyd...)

MAXIMUMROCKNROLL classifieds

SEND ME STICKERS! Looking for as many as possible for huge sticker project (especially small). Regarding anything at all, from anyone, anywhere. Send $2.00 if interested in finished product, out mid-Dec. to: Aaron Schott/ POB 724/ Petaluma, CA 94953

NEW ZINE IN TOWN. Written and edited by teenage kids. Has columns, poems & lyrics, drawings, articles and stories. It is only a dollar ppd! So if you'd like to check it out send your $1.00 to: Lost Thoughts/ c/o Jessica L./ 9671 Tavernor Rd./ Wilton, CA 95693

PLASTIC CARDS I can imprint letters on white cards. Emergency contact numbers-club member cards-stamp your own mini manifesto-bands can make "guestpasses" - what ever your imagination can come up with. The only guidelines are are 30 characters per line up to five lines. Send $2 per card to: T Crane POB 42354 Portland, OR 97242 (tmc@teleport.com)

HELLO! 19 YR. OLD male looking for correspondence. Like to hear from other upstate NY punks. Into wilderness, cycling, fishing, gardening, and The Adirondacks. Also selling music collection. Write for list. Mark/ 324c Harmon Hall/ Brockport, NY 14420

HEY YOU! I'M into film making, religion, music, spiritualism, werewolves, body art, folk tales and all kinds of shit. Write to me. Jason/213 DeGrassi St. Apt. 3/ Toronto, Ontario/ M4M 2K8 Canada

HEY YOU! CHINESE BOB #2 is out now, has lots of rants, comics, movie & record reviews, a Nigel Six interview, and other silly things. If you like it #3 will be out around Jan. 1st. Only $1. Chinese Bob, POB 500233, San Antonio, TX, 78280-6233.

J'S THRASHIN' THREADS has the largest selection of authentic work wear for sale in the US. Shirts, pants, jackets, etc. All shirts & jackets have one uniform type logo patch. Sizes S-4XL short or long sleeve shirts two @ $35. Pants two @ $35. Jackets $45 ea. Coveralls $55. Quantity discounts and wholesale pricing available. Jay (303)745-5231 or http://avolon. global-link.net/jtt.

NARCOLEPSY PRESS, zine #1 and #2, misc. regurgitated pop culture in a punk/ ska/rock'n'roll frame of mind. Send a couple of stamps for an issue, or trade me. Randy Robbins/ POB 18624/ Anaheim, CA 92817

I KNOW YOU'RE out there! Lonely bored, sXe/vegan punk guy, 20, living in Norristown area looking for punks in Norristown/Philly area to trade music/go to shows/possibly start a band with. Into pop/hardcore/some ska. Faves: Minor Threat, Gorilla Biscuits, Earth Crisis, Resist, Code 13, Damad, Sicko and Bouncing Soul... Guaranteed reply. No alternakids or nazis. Please give our scene hope, and contact me!! Write: Chris, 3205 Sunset Ave. Rd#3, Norristown, PA 19403.

MAKING A PUNK ZINE - send short stories, pictures, ads, comix, money, stamps, anything. No nazi shit. Anyone who contributes gets a copy. Send to: Start This War Zine/ 8001 Robison Circle/ Las Vegas, NV 89128

MARINA love hurts. Would you be mine forever? I love you. Remi.

PUNK BUTTONS-ONE INCH! Just send in finished black and white art, a check or money order and your address. $25 for 100 buttons, $100 for 500. Send your order to: Christen Carter, PO Box 1662, Bloomington, IN 47402. I make rubber stamps, too! Call (812) 330-0302 or write for my flyer. Usually a 7 day turnaround rate on orders. Every band should have buttons.

POLY BAGS FOR sale. 7" - 3 mils.: 100 for $5, 500 for $16, 1,000 for $26. 12" - 4mils.: 50 for $6.00, 100 for $11, 500 for $50. All prices ppd. Send cash or money order to Chris Cabay/ 429 Circle Ave./ Forest Park, IL 60130. I sometimes like to trade for hardcore records for my distro. Give me a call (708)366-5646. Please use home address, not POBoxes, so I can UPS the bags. Thanks.

ATTENTION ALASKA...I am planning to move there soon, but I have lots of questions. If anyone up there can answer them, please contact me: Spike/ 227 N. Dotger Ave. #E-14/ Charlotte, NC 28207. Thanks very much..Yvonne from Pittsburgh, are out there?

FREE HBO, Playboy! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks, with 7 Radio Shack parts. Very easy and fast. Send 10 dollars cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796.

PIPPEN KENT!!! Please call us about your Bondage pants. Due to an amazing and entirely unexplainable disaster, we've lost your address. If anyone knows Pippen, call us at Angry, Young, & Poor (717) 397-6116.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts you can buy at Radio Shack or any electronic store for under 13 bucks! Easy 7 step instructions anyone can do. Fast service—you will receive in two weeks guaranteed! Send well concealed Cash or M.O. for 10 bucks to: Ed Duckfield, PO Box 157, West Sayville, NY 11706.

TATTOOED MALE ectomorph, 29. World-weary isolationist, not at ease around most people. One of the quite ones. Loves cats, solitude, and sedatives. Seeking similar petite white female for correspondense and occasional companionship. No bubbled-over, outgoing, sober, talkative types. Brent, PO Box 5773, Sherman Oaks, CA 91413.

15 Y/O lonely punk looking for guy punx from anywhere to by my friend. I. Rancid, MTX, Op. Ivy, Screeching Weasel, Pansy Division, Ramones, and goin' to showz. *Please* write: Allison, 21 Caya Ave., Wittartford, CT 06110.

FREE ADS ON THE Internet! Promote your band today! 3 million email addresses on 3.5 disk. Check/m.o. $49.75. Kuanity, PO Box 5456, Towson, MD 21285-5456

PROPAGANDHI- words and guitar parts free to people who write me a letter about how they feel about politics or whatever. Class Action Records/ 720 Deer Run Ln #177/ Agoura, CA 91301. P.s. We have tapes and a comp out soon! Later.

THE RABBIT CATCHER zine - come into a world of Satanic rollerinks, cigarette butts, greasy hair, tampons, and puppet strings. "A poetry" and "prose" zine. Send 2 stamps to: POB 362/ Mineola, NY 11501.

NEW ZINE needs stuff to review in the vein of hardcore punk (music, zines), also scene reports and photos accepted. Send stuff to Tim Marchant/Y.C.P. Tyler Run III bx. 42/ York, PA 17405-7199

METAL UP YER ASS! I want your old metal t-shirts! Slayer, Celtic Frost, Ozzy-era Sabbath, Possessed, Bathory, Sodom, any black metal, etc. Will trade crazy horror/punk/sleaze videos. Write: Joseph, 2020 Locust St., #2R, Philadelphia, PA 19103-5614

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(Old lady fucks with red-neck religious radio)

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(Best crank call CD available anywhere. Money back guarantee (seriously)

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"It Only Hurts If You Think" - 12"
(Punk, Rap, Acoustic, Techno, Original)

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America Salutes
Merzbow -CD 23 band comp of Merzbow cover tunes
The Haters - Drops ascending Dbl. 7"
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SIX WEEKS HAS NO IMAGINATION WHEN IT COMES TO ADS, BUT WE DO HAVE GOOD RECORDS! CHECK IT:

new releases: HARSH 7": *Finnish hardcore; the band's name should be descriptive enough.*

MICKEY AND THE BIG MOUTHS/THE PROCESS split 7: *face pounding hardcore from Northern CA*

Sort of new stuff: D.P.P.S./NAILED DOWN split 7": *extreme hardcore violence from Japan/Australia* Also: DA TODDLERS "Dik Wine Madness" 7": *7 of the snottiest hardcore punk songs you'll hear!*

Of our older releases, don't forget to get THE DREAD/THE ADVERSIVES split 10" because it's a raging slab o' punk, trust me (wink, wink, nudge, nudge). Also, we have the SIX WEEKS OMNIBUS comp. 8" which has ten of the best bands that Japan has to offer. Then we have THE DREAD/GOD SQUAD split 7" which rocks. In the "just because they broke up doesn't mean it's not a good record dept." we have THE PIST/BRUTALLY FAMILIAR "Small Town Justice" split 7". The BLANKS 77/SUBMACHINE split 7" totally rules. And then finally we have the CAPITALIST CASUALTIES/ULCER split 7" which is really noisy and scary.

We will re-press the other stuff someday, but to be honest, we're tired of it so it may be awhile. We're working on new releases, so quit bugging us about the old ones!! Geez!

PRICES ppd: 7"s are $3 N. America/$5 Europe/$7 everywhere else
8" and 10" is $5 N. America/$7 Europe/ $8 everywhere else

Bounced checks=pissed Athena=your pet or parent mysteriously killed by falling on a steak knife!

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write or e-mail for a complete list. official cyber nrrd address: kautsch@sonoma.edu

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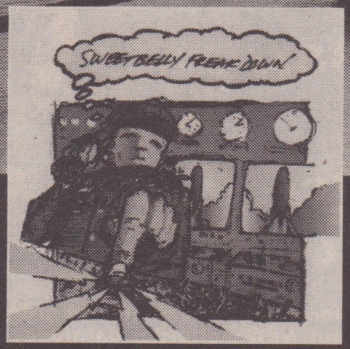

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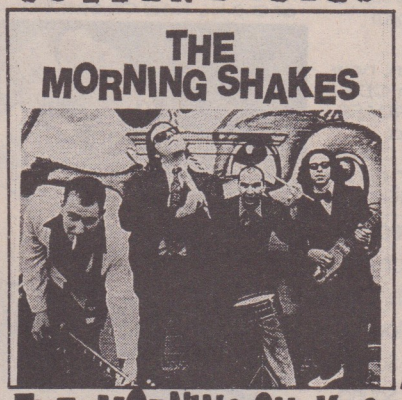

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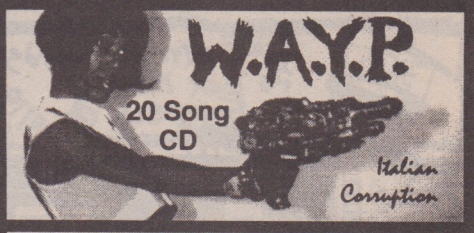

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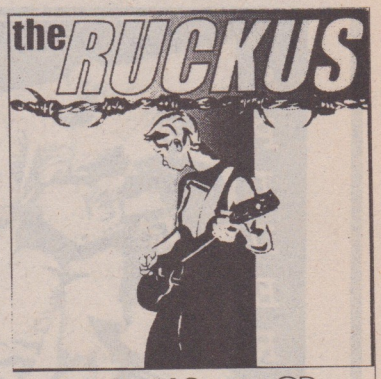

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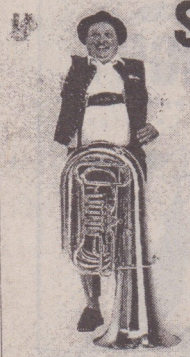

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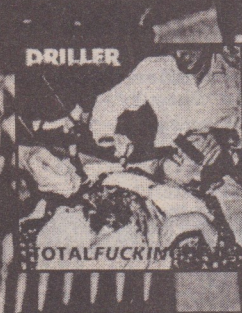
Wolfpack-"A New Dawn Fades" cd (disted27)
Anti Cimex-vocalist/packlead er is back with a bunch of rabid wolves, and he's going for the neck...

Skitsystem-"Ondskans Ansikte" 10" (distep28)
Sweden's new hope blow away the competition with 10 ultrahard screams of anger & despair!!

Mob 47/Protes Bengt-"Garanterat Mangel" cd (disted22)
Two legendary bands on one cd, with a grand total of 79 tracks!If it's too fast-you're too old!

Disfear-"Soul Scars" cd/lp (disted(/lp)13)
Don't think this is just another Dis-band! Hard,tight and desperate crust at it's very best!!



Driller Killer-"Total Fucking Hate"cd (disted15)
Hateful hardcore from former Moderat Likvidation/Anti Cimex-guitarist Cliff!

Anti Cimex-"Victims of a.../Raped Ass" cd/mlp (disted(lp)9)
If you dont know this one,you might as well start working in a bank!!!

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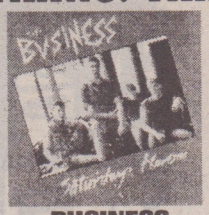


BUSINESS
"SATURDAYS HEROES" CD

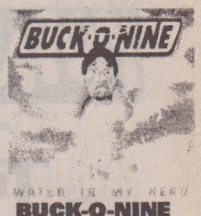
BUSINESS
"WELCOME TO THE REAL WORLD" CD

BUSINESS
"DEATH IS DANCE" CD/7"

STIFF LITTLE FINGERS
"GET A LIFE" CD

BATTALION OF SAINTS
"CUTS" CD

LAST RIGHTS/ NEGATIVE FX CD



BUCK-O-NINE
"WATER IN MY HEAD"
ALSO AVAILABLE:
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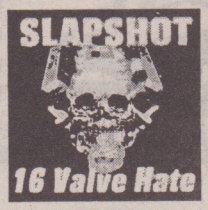

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"16 VALVE HATE" CD

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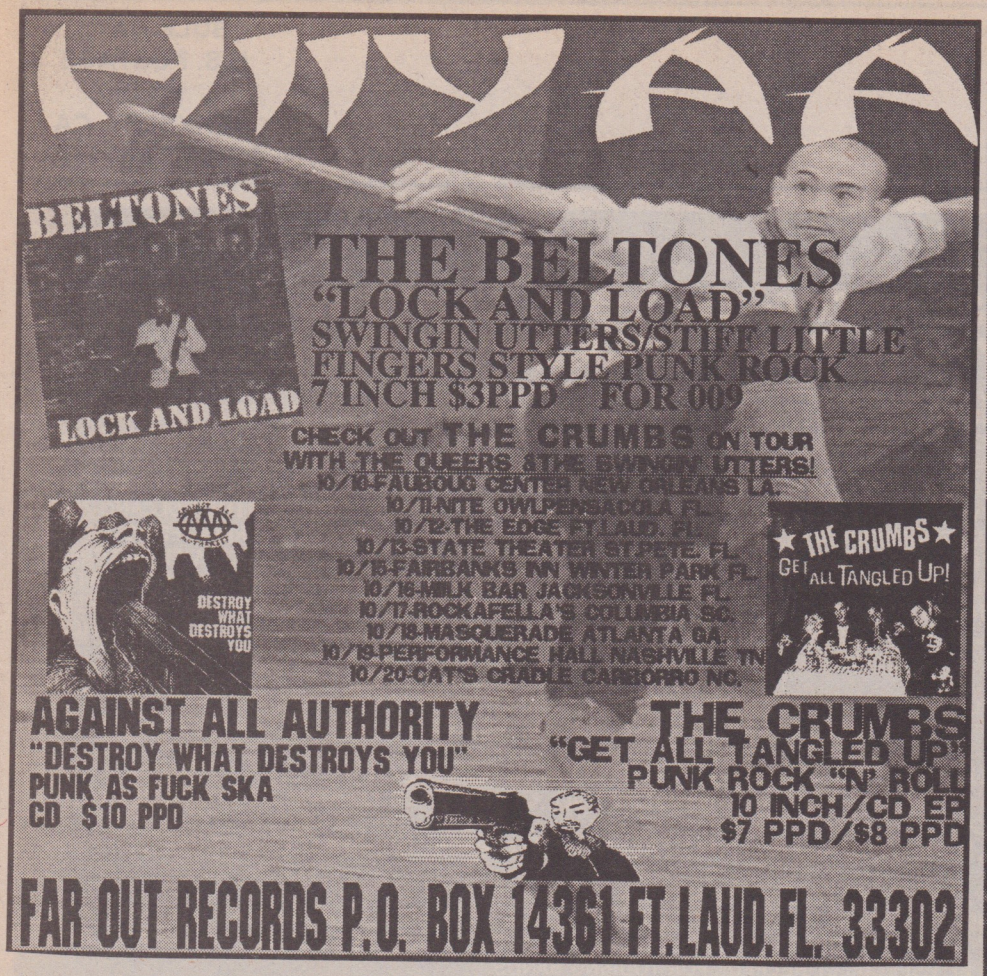

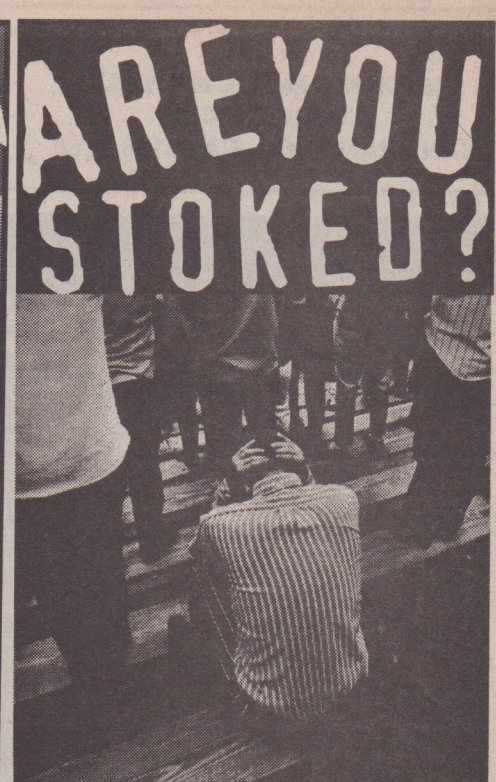

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"WHAT'S LEFT OF US"
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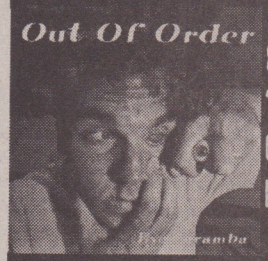

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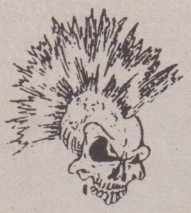
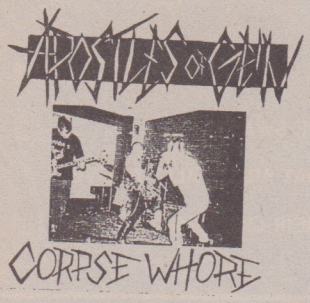
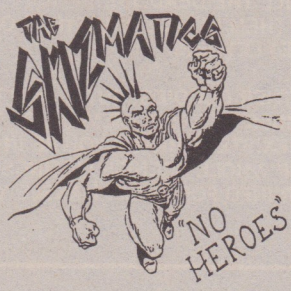


New 7"s





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TIME TO START SENDING IN YOUR LISTINGS FOR..... BOOK YOUR OWN FUCKIN' LIFE #6

DO-IT-YOURSELF RESOURCE MAGAZINE NO. 6, 1997

FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 6TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND TAKING OVER THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GLUTTONS FOR PUNISHMENT AT UNDER THE VOLCANO ZINE.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

LISTINGS

BANDS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
DISTRIBUTORS: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTY (VINYL, CASSETTES, CD'S, ZINES, ETC.) / AREA OF COVERAGE (MAILORDER, WHOLESALE, GIGS, ETC.)
LABELS: NAME / ADDRESS / TELEPHONE NUMBER / BRIEF DESCRIPTION (40 WORDS OR LESS PLEASE!)
PROMOTERS/VENUES: NAME/ (MAILING) ADDRESS / TELEPHONE NUMBER / HALL CAPACITY / LS LODGING OR FOOD PROVIDED? / WORKING TERMS (GUARANTEE, PERCENTAGE, ETC)
RADIO STATIONS: STATION NAME & CALL NUMBER / BAND FREQUENCY / ADDRESS / TELEPHONE NUMBER / CONTACT PERSON / PUNK-HC SHOWS AND TIMES.
RECORD STORES/BOOK STORES: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTIES
ZINES: NAME / ADDRESS / TELEPHONE NUMBER / POSTAGE PAID PRICE / FREQUENCY / SIZE / DESCRIPTION (40 WORDS OR LESS PLEASE!)
MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS $30 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER. ETC.

DEADLINE: FEB 15, 1997 - DUE OUT: APRIL 25, 1997

SEND ALL LISTINGS TO:
UNDER THE VOLCANO
PO BOX 53
NESCONSET, NY 11767

SEND ALL ADS TO:
MAXIMUMROCKNROLL
PO BOX 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
4) PUNCTUATION IS GOOD.
5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

STILL AVAILABLE

After 3 great 7"s, the first full length release from the Bay Area's most over-the-top punk band. Vinyl on MRR Records. Distribution: Mordam Records. Mailorder: Vacuum Mailorder

DIESEL QUEENS "HOOKED ON MORONICS" LP

THE BEST IN BAY AREA PERVO-PUNK DIESEL QUEENS VS INSAINTS

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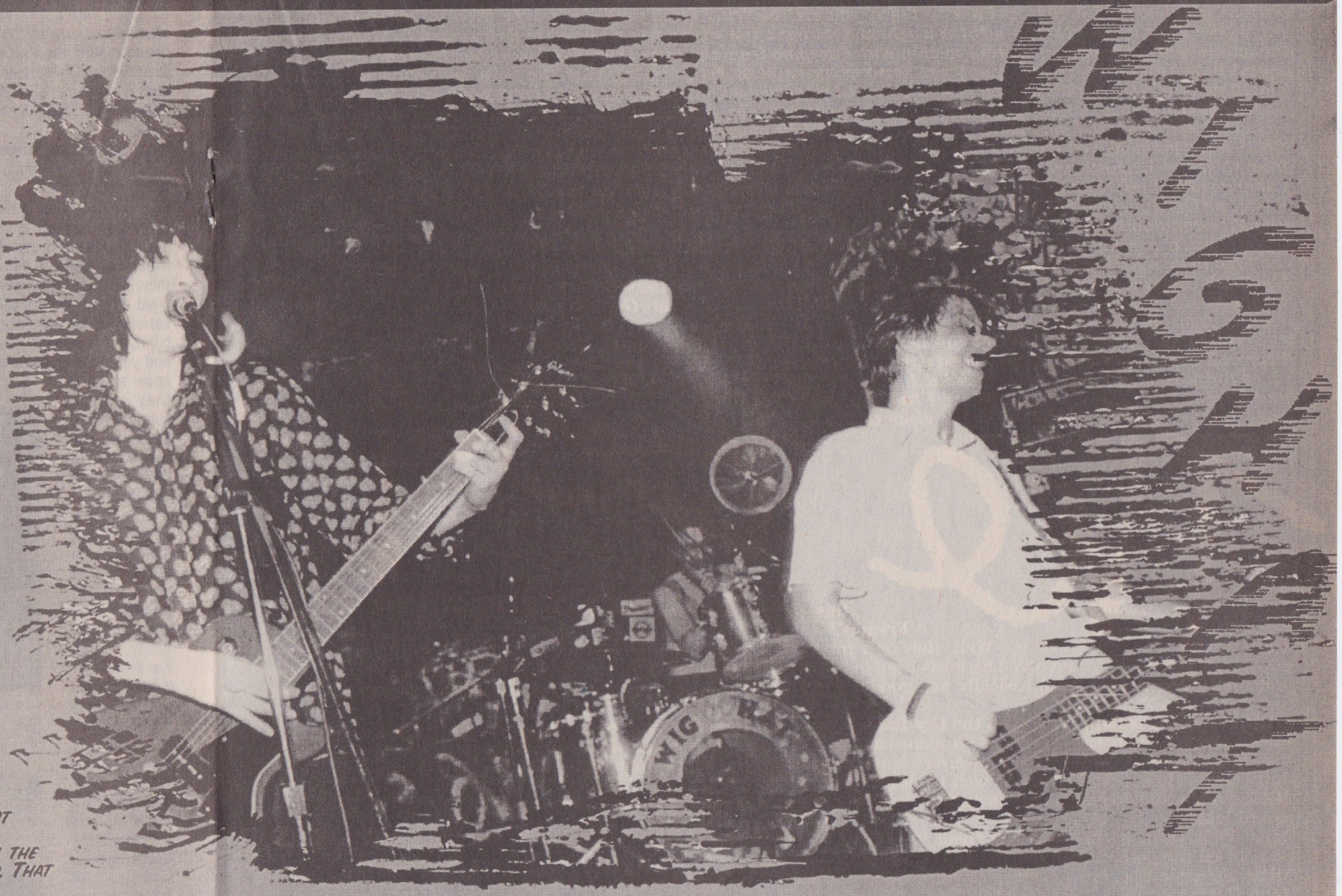
ANET EARTH. TIMES SQUARE, NYC. ACROSS THE STREET FROM THE BUS TEMMINAL IS AN OLD SKYSCRAPER THAT LOCALS REFER TO WITH GREAT TREPIDATION
IN THE STREET YOU CAN HEAR WIG HAT SLAMMING THROUGH ANOTHER HIGH-OCTANE SET. FAST, SCORCHING, SUPER-CHARGED PUNK ROCK SPILLS OUT
HAT: ANYONE WHO LIKES COOL SHIT IN THIS TOWN LIKES WIG HAT. AS A LIVE BAND, THEY KICK ASS LIKE NOBODY'S BIZNIZ. THEY'VE GOT A COUPLE
THEY HAVE TO SAY FOR THEMSELVES. WIG HAT CAN BE CONTACTED AT PO BOX 1075, NEW YORK, NY 10009. PHOTO BY RODOLPHE BARAS.



EDS.
THE ROAD?

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Y. HANK SR. AND AS FAR AS THE NEW BANDS GO, I DON'T
S WHEN I SAW THEM AND THAT WAS THE FIRST NEW BAND IN A LONG TIME. I LIKE THE LONE WOLVES, THE CASH REGISTERS AND MOSTLY AT HOME I LISTEN TO A BUNCHA OLD SHIT.
ROTHERS.
I I LISTEN TO A LOT OF OLD PUNK ROCK. THE BUZZCOCKS ARE PROBABLY MY FAVORITE BAND. I LISTEN TO THE OLD RAMONES RECORDS AND TRY TO AVOID THE NEW ONES. I LIKE A
VOLVES, BAD POPES, WIVES, CASH REGISTERS, AND A BUNCH MORE...
PRODUCED YOUR RECORD. WHAT WAS THAT LIKE?
KIND AT THE SAME TIME. (LAUGHS)